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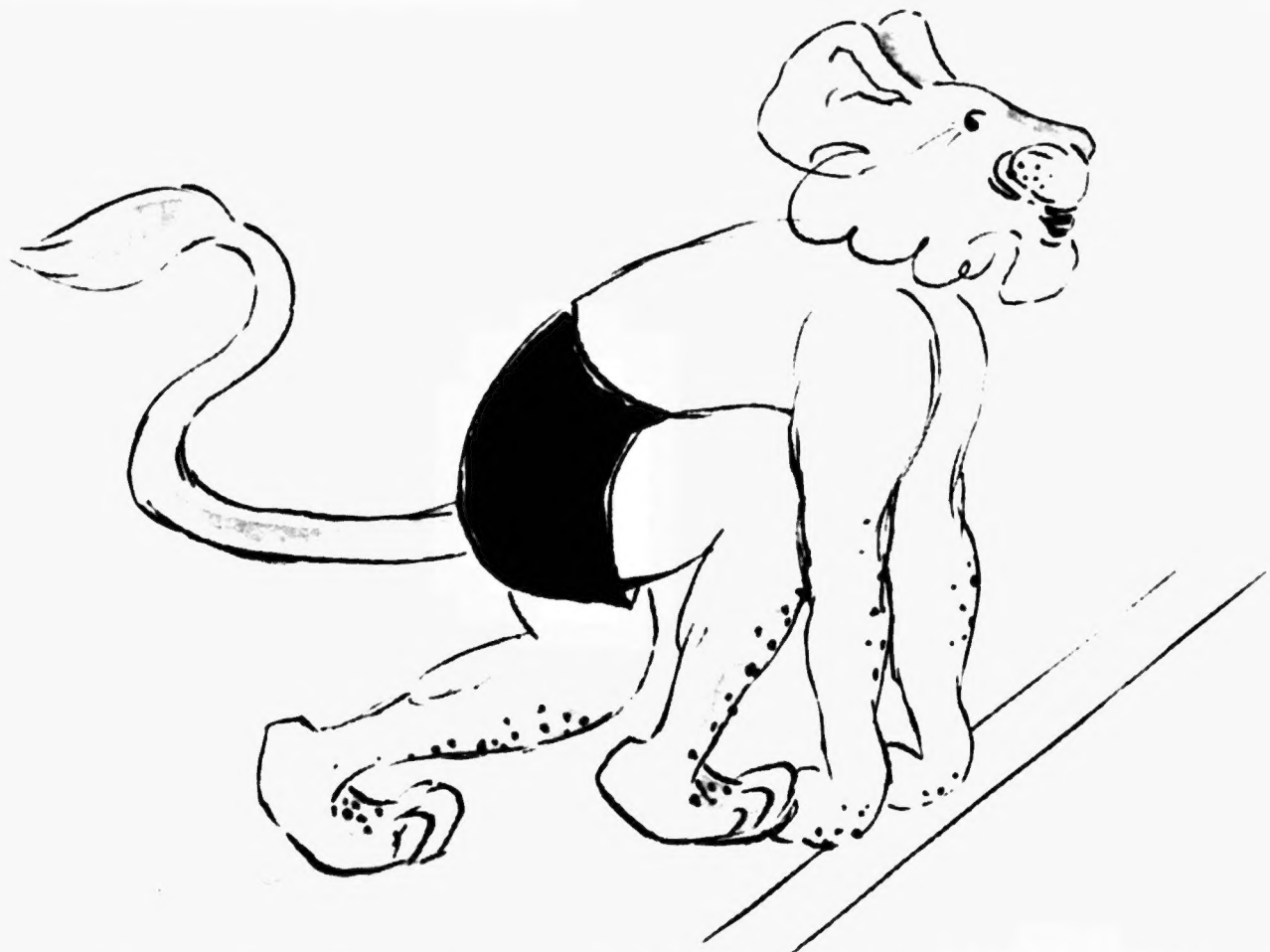

READY! FOR BUSINESS

RELEASES SET! GO! GET 'EM!

★★★★★★★★★★★★★★ M·G·M presents THIS MONTH ★★★★★★★★★★★★★★★★★★

"THE ADVENTURES OF ARSENE LUPIN"

NEW in TECHNICOLOR

★ AND ★

ROBERT TAYLOR
ARLENE DAHL
"AMBUSH"

LANA TURNER
GENE KELLY
"THE THREE MUSKETEERS"

HUGE in TECHNICOLOR

★ AND ★

GROUCHO · HARPO · CHICO
"MARX BROTHERS AT THE CIRCUS"

LIGHT UP THE SKY

LIGHTS UP THE BOX OFFICE

RIGHT ON THE BEAM AT

BIRMINGHAM FORUM • **BOURNEMOUTH** A.B.C. • **BRIGHTON** SAVOY
EASTBOURNE LUXOR • **EXETER** SAVOY • **FOLKESTONE** ESSOLDO
JERSEY WEST'S ROYAL HALL • **LIVERPOOL** FORUM • **MARGATE** DREAMLAND
NEWQUAY PAVILION • **RHYL** PLAZA • **SCARBOROUGH** CAPITOL
TORQUAY REGAL

WITH BIG BOOM BUSINESS

IAN CARMICHAEL
TOMMY STEELE **BENNY HILL**

with **SYDNEY TAFLER** **VICTOR MADDERN**

A LEWIS GILBERT PRODUCTION DISTRIBUTED BY BRITISH LION IN ASSOCIATION WITH BRYANSTON FILMS

KINEMATOG[illegible]EEKLY, 15/9/60.

BA[illegible]BOO
SAL[illegible]O NUTS
[illegible]he
Wo[illegible]'s Best!

Kine Weekly

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Certified by the audit bureau of circulation

No. 2,763 | Thursday, September 15, 1960 | Vol. 520

Everyone loves
Lyons Maid

NEWS HIGHLIGHTS . . .

BBC to show 52 features

A DEAL between Associated-Rediffusion and the British Broadcasting Corporation was concluded this week to enable the BBC to screen 52 features acquired by A-R when it bought independent Film Distributors. Viewers will see them within a month.

The agreement enables the BBC to screen 26 of the films and A-R to screen the remaining 26. When both sides have used up their films, an interchange will take place so that the entire 52 films will have been transmitted by both networks.

Ronald Waldman, head of BBC Promotions, in announcing the deal, told KINE. "When Paul Adorian, managing director of A-R acquired IFD, he stated during an interview that the product could be available to cinema, television or even the BBC. I rang him up the following day and asked him whether he had been quoted correctly. He said 'Yes,' and so we worked out a deal."

As some of the features have already been screened by A-R in London and ATV in the Midlands, the BBC was given first choice of 26 films which have not been transmitted. Their list includes the Romulus production, "Richard III"; the Danny Angel production, "The Sea Shall Not Have Them"; and the Romulus production, "The Iron Petticoat."

Chapman's new appointment

VICTOR CHAPMAN has been appointed managing director of Granada Theatres. His appointment was announced by Cecil G. Bernstein this week.

Mr. Chapman, who has been a director of the company since January 1958 and for the past two years has been concerned with the general management of Granada Theatres, joined the company from school. Apart from war service, he has been with Granada ever since.

Royal premiere for 'The Alamo'

PRINCESS MARGARET and Antony Armstrong-Jones are to attend the European premiere of United Artists' "The Alamo" at the Astoria, Charing Cross Road, on October 27. Proceeds of the event, organised by the Variety Club of Great Britain, will go to the Invalid Children's Aid Association, of which Princess Margaret is president.

Co-production meetings

PRODUCERS hope to meet the Federation of Film Unions early next month to settle outstanding differences over terms they would like included in co-production agreements with France, Italy and Germany. The BFPA has written to George Elvin, secretary of the FFU, asking him to suggest dates for a meeting.

It is almost certain that the BFPA-FBFM joint co-productions committee will have to have further co-production talks with French, German and Italian producers although no dates have yet been set. Object of the meetings with the three Continental countries would be to agree on the labour aspects of co-production agreements.

Admissions rise in July

CINEMA ADMISSIONS and box-office takings showed an improvement in July, compared with the heavy downward trend in the previous two months. Admissions during the month increased to a weekly average of 9,800,000, against 8,400,000 in June and 9,200,000 in May and gross box-office takings rose to an average of £1,210,000 a week, compared with £1,030,000 the previous month and £1,140,000 in May.

The figures are still well below those of a year ago. In July last year admissions averaged 11,200,000 a week and gross box-office takings were £1,290,000.

VENICE FESTIVAL: WORST I'VE BEEN TO' SAYS FILSON

STRONG criticism of the Venice Festival came this week from FBFM secretary Andrew Filson, who attended as the official federation representative.

Describing it as "the worst I've been to," he warned: "Unless it improves it cannot take it for granted that it will continue to hold its place as one of the major international festivals."

Mr. Filson told KINE. he would be reporting on the event to the FBFM council. "And," he added. "I'm afraid my comments will be far from favourable."

Undesirable

He went on: "All the time one felt that you were getting involved in internal Italian politics which affected the event in a way which is quite undesirable in an international festival."

He said the fact that four out of the 14 films in competition were Italian also caused considerable concern. "It seemed quite clear that if they had not been Italian films, two of them would not have been accepted."

Another, "Rocco And His Brothers," would not have been accepted because it would not have been ready for the selection committee in time if it had been a foreign film.

The selection committee saw only parts of the film and accepted the rest "on trust," said Mr. Filson, adding: "It is a pity if an international festival like this becomes a shop window for national films."

See Venice report, page 7.

'Ben-Hur' goes into Regal, Glasgow

MGM's "Ben-Hur" will open in Scotland on Monday, September 19 at the Regal, Glasgow, and will play a long-term engagement.

The Glasgow premiere completes the trio of September openings which is taking "Ben-Hur" to key provincial centres for the first time.

"Ben-Hur" opened at the ABC, Bristol Road, Birmingham, on September 1, and at the Ambassador, Dublin, on September 8. In London the picture is now in its 40th week at the Empire Theatre, Leicester Square, and so great is the demand for seats at the Empire, that matinee screenings will now be held every day, except Sundays.

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Viewpoint

MEETING A DANGER

NEWS this week that Wiltshire County Council has decided to adopt the by-law designed to quell hooliganism in cinemas is another encouraging example of the way in which organised and concerted efforts can achieve results.

The spread of rowdyism is not, of itself, a major problem of the industry, but it is one that has been causing a great deal of trouble and anxiety to the cinema owner and to the manager.

If it were allowed to spread it could become a major problem. The damage caused by these rowdies—the seat slashing, cigarette burns and deliberate fouling of furnishings—already represents quite a considerable bill to the exhibition side of the industry.

This is serious enough, but the disturbances that they cause and the annoyance that they are to other patrons compose a really vital danger that has to be faced and overcome.

With the aid of good box-office films our cinemas have every chance of regaining the high place they once held in the favours of the entertainment-seeking public. They can compete successfully with other forms of entertainment, including television, because they can offer a product that cannot be obtained elsewhere and certainly not at such a reasonable price; but it is no use offering entertainment, however attractive, unless it can be enjoyed in undisturbed comfort.

Uncurbed hooliganism could destroy the reputation of the cinema as the home of family entertainment, and it is pleasing to see that concerted campaigning is bringing local authorities to realise this danger.

Our success in this sphere is also an indication of the success that the industry might achieve if it were more united in other directions.

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Long Shots

AFTER its summer recess the CEA general council has a full and interesting agenda for its meeting on Wednesday this week.

It must not be expected, however, that many concrete decisions are likely to be reached, because the nature of some of the subjects is such that discussion, argument, investigation and then more discussion are inherent in their solution.

High on the list of such matters is the revolutionary plan published last week by the KRS for the remodelling of the release pattern.

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THE CEA and the KRS have now both put forward ideas on how the booking pattern can be improved, and as the KRS suggestions entail fundamental changes in the whole system, it is not to be expected that the exhibitors will accept them with open arms and unquestioning approval.

There are, obviously, many points of detail and of principle that the CEA will want to have clarified. This is as it should be: modernisation of our release system so as to find the best way to get the highest return from each individual film is something that we all agree is desirable, and it is important that any new plan should be investigated in detail before it is adopted.

For this reason alone quick results should not be sought or expected.

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ANOTHER subject on the GC agenda that is likely to be indecisive is the report on the meeting with the SCMA earlier in the day. The managers' claims are such as to make it certain that several meetings are probable before a level of agreement can be reached.

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THE council meeting is being preceded by the extraordinary general meeting called to deal with the proposed alteration in the subscription rates. The business of the meeting is, basically, the shifting of the authority so that, in future, GC will be responsible for fixing subscription rates and will be able to deal with them as the situation requires from time to time.

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UP TO DATE the branches have expressed a variety of opinions on the best way to meet the present financial stringency, and this week will show how the opposing views can converge.

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IT WAS inevitable that the annual report of the Films Council should include a good deal of gloomy reading; and the immediate result of some of the difficulties will be that the council expects to be kept extra busy during the next few months dealing with a big increase in quota relief claims from individual cinemas.

Closures and the new 1960 Films Act are the reasons.

The council's report to the Board of Trade for the year ended March 31, 1960, starts sombrely, "The year has been a difficult one. . . . Over 400 cinemas have closed and attendances in the first quarter of 1960 were abo 136 million, a fall of 16 per cent. compare with a year ago.

"In earlier quarters attendances wer some 20 per cent. down on the corresponding riods of the previous year. Production of Briti films has, however, continued at about the l el of previous years."

On quota the council says: "The yo saw considerable changes in the circumstances of particular cinemas, due to changes in the distribution pattern and closure of competitors.

"Consequently the number of cases considered by the Advisory Committee on Quota Relief more than doubled during the year. In all cases the recommendations of the committee were accepted by the council."

"The council expects that amendments to Section 4 of the 1948 Act brought into effect by the 1960 Act will make it necessary for the committee to review a considerable number of cases in the near future."

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THE Board of Trade, continues the report, received 1,286 applications for relief or exemption in respect of the quota year 1959-60. It is interesting to note that total exemption was granted to 96 cinemas and relief in respect of first feature quota to 884 and that, of these, 359 playing double-feature programmes were also granted relief for supporting programmes.

No one is jealous of the job of the Council's

Kenneth Rive, managing director of Gala Fi and Shochiku's official representative at the V ice Film Festival, shows the "Premio San Gio o" to Nagamasa Kawakita representing Uni pan Film. The award was given to Shochiku's No Greater Love"—which also received the "Pr io Pasinetti." It was the only film to receive do le honours at the festival

Advisory ...mittee on Quota Achievement, which dea... ...th 107 failures referred to it by the Board ... ...rade to consider whether exhibitors who ... ...d to achieve their quotas in the year 1957. ... were entitled to certificates that this was ... ...nd their control.

After ... ...dering the Council's advice the Board iss... ...certificates to 32 exhibitors. The Committe... ...now dealing with 1958-59 cases.

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WHAT ...pity that this report, which is, after all, old ... ..., should have so caught the fancy of the n... ...nal dailies and of television.

We ca... ...do without such downbeat publicity at the ... ...ment and, indeed, as the official Monthly ... ...gest of Statistics published on Monday show... ...there is, at least, a sign of recovery.

Figure... ...f attendances and takings in July are up by q... ...e a considerable amount. They are still belo... ...the comparative figures for 1959 and, even allowing for the decrease between July 1959 and April, 1960, it would appear that falling attendances have more than accounted for the benefits gained by the abolition of the cinema tax.

Still the encouraging fact remains that the weekly average of admissions in July was 600,000 more than in May and 1,400,000 more than in June, and that weekly average takings were £180,000 better than in June and £70,000 better than May.

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ARTHUR WATKINS, still not fully active after his recent bronchial trouble, left for two weeks' holiday immediately after last week's BFPA press conference. He is taking things easy in the South of France. "Not Cannes or Nice," said the BFPA president, "just a small place off the beaten track which I discovered when I went to the Cannes Festival."

Wisely, Arthur is using his holiday to snatch a quiet break away from it all; because there's a full agenda awaiting him when he returns to 'Mount Street.

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...CTOBER 4 has been set as the date for pr...ucers and the CEA to get together to discu... the possibility of setting up a joint committee so that these two sides of the industry c... exchange views and ideas; and it is likely th... early October will see the meeting between th... BFPA and FBFM joint co-production committee and the FFU to iron out outstanding is...s between the producers and unions on th... co-production agreement question.

... the end of October the IFFPA administra... council meets in London. Attending in the j... roles of its president and as BFPA repre...ntative, Arthur can expect a particularly busy m...ting.

...is likely that the whole question of festivals w... be discussed at this meeting; and I gather f... Arthur that the topic will be on the agenda f... the BFPA council's October meeting so that ... can obtain members' views on the matter.

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SAM ECKMAN tells me that, on account of ...s other associations, soon to be announced, ...e has found it necessary to resign as chairman nd director of Eros Films.

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OUR best wishes go out to Jympson Harman, who writes to tell me that he is giving up film criticism at the end of October.

"Jymp" has been with the London *Evening News* for 53 years and first began writing about films as far back as 1913, though he did not become the paper's film correspondent until 1921.

In his letter he tells me that he feels he needs a change of air and activity and that he is "going to live simply in Cornwall, near Falmouth, to read, to write and, as I hope, to make use of my long experience of audience reaction by advising on film treatments and scripts."

In the past the KINE. has not always agreed with "Jymp's" judgments on films, but I enthusiastically subscribe to the passage in his letter which says that "the cinema is now on the verge of a much more distinguished career than it has had in the past."

Victor Chapman, whose appointment as managing director of Granada Theatres was announced this week

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NATKE will be celebrating its 70th anniversary in grand style on September 30 with a carnival ball at the Lyceum.

It is being arranged by the union's studio branches with the support of the London branches and proceeds will go to the CTBF.

Sir Tom O'Brien, NATKE general secretary, informs me that Robert Clark has agreed to be president of the ball. Among the patrons are Arthur Watkins, Lord Archibald, Alfred Davis, Frank Hoare, Monty Morton, Val Parnell, Anna Neagle and Lou Grade.

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I AM further reminded of other trade celebrations. Plans for the Cinema Dance to be held by the Liverpool sub-committee of the CTBF at the Rialto Ballroom, Liverpool, on Thursday, October 20, are going ahead smoothly.

It is hoped that more than 1,000 people, mainly members of the industry, will attend. At the meeting of the organisers last week it was reported that one of the circuits alone has already disposed of more than 250 tickets. Late transport is being organised from all parts of Merseyside, including Birkenhead and Wallasey, Waterloo, Crosby and Bootle and, if there is sufficient demand, from Warrington and Widnes, St. Helens and Chester.

One of the highlights will be the Cinema Personality competition, open to all girls engaged in the film and theatre industries. There is a heavy entry of girls in Liverpool cinemas but the organisers are hoping for a better response from staffs of cinemas in neighbouring towns as far afield as Blackpool, Chester and Rhyl.

Entry forms, accompanied by photographs, should be sent through employers, to reach C. H. Dracott at the Odeon, Liverpool, by September 24.

Suppliers to the industry and members of the industry itself have donated attractive prizes for the tombola, but further gifts will be welcomed by the secretary, S. Dallow. The committee is to meet again on October 7 to finalise arrangements.

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MANCHESTER and District Cinema Ball will be held at the Locarno Embassy Rooms, Sale, on October 25. This annual function is sponsored by Manchester and District branch of the CEA, Manchester Cinematurians and Lancashire Cinema Old Boys Association.

The dinner will be at 7.30 p.m. and dancing will be until 1.30 a.m., and arrangements have been made for late night corporation transport from the Locarno to Manchester.

Tickets are 27s. 6d. each and latest date for reservations is October 15.

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THE sudden death of Charles Walton came as a great shock to his many friends, for he was known throughout the country and not only in Leeds, where he had served RFD so well as branch manager.

Actually, Charlie had been with RFD for 25 years and was with Gaumont-British for nine years before that: a record that is, in itself, a testimony to his personality and efficiency.

As a result of Charlie's death the Yorkshire and North Lincolnshire Cinematurians have decided not to have the question and answer panel, of which Charlie was a member, at their luncheon next Tuesday at the Victoria Hotel, Leeds.

Instead William Barford will talk on after-dinner speaking.

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GOOD news from JAROFD about Anglo's "Circus of Horrors": it has broken all records for a Rank release in Hong Kong, where it has completed a 14 days concurrent run at two cinemas.

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THAT bold experiment by Anglo Amalgamated of sending Shirley Eaton over to New York for the Broadway premiere of "Carry On Nurse," was obviously most rewarding.

Shirley was given top star treatment by Governor Films (the U.S distributor of the film), appearing on radio and television programmes, and giving interviews to several of the well-known newspaper columnists.

To cap the success of her visit, the New York press gave "Carry On Nurse" an encouraging welcome

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THE theory that "simultaneous impact" in release can pay dividends with the right film, is given support by reports from British Lion of record-breaking pre-release figures put up by the Boultings' "A French Mistress."

The film was booked to a large number of important provincial cinemas to play concurrently with its West End opening at the Plaza and first reports have been most gratifying.—**The Stroller.**

News of the Week

Five Trades may approach Pilkington Committee

THE Joint Committee of the Five Trade Associations, when it meets on September 27, may consider making representations on an industry basis to the Pilkington Committee of Enquiry into the future of sound and television broadcasting.

This was intimated by BFPA president Arthur Watkins at the association's press conference last week.

Mr. Watkins reported that the question of a BFPA representation to the Pilkington Committee had been referred to the policy and general purposes committee for consideration, commenting: "I think it can be assumed that we shall have something to say, but what it will be will have to be considered very carefully."

Referring to the question of an industry memorandum by the Five Associations to the Pilkington Committee, he said the matter might well be raised at the Joint Committee's meeting on September 27.

United voice

Although no plans had been made for an industry memorandum, various matters had been considered regarding industry policy towards television. It was something the BFPA's policy committee could consider, Mr. Watkins said, adding: "If various sections of the industry speak with different voices it is not as strong as what can be done with a united voice."

He mentioned that the association's next meeting of the policy committee would be during October.

Production.—The council noted that the joint meeting between the BFPA, FBFM and CEA to consider setting up machinery for the producer and exhibitor sides of the industry to exchange views will take place on October 4.

Reiterating views he expressed at the CEA Conference at Folkestone, when the joint meeting was first suggested, Mr. Watkins said: "Talks on these lines can only be for the good because the two sides of the industry are so important to each other."

He added that although the original suggestion was that exhibitors might make comments on production plans, producers would also welcome the opportunity of commenting on exhibition matters.

FCA.—The BFPA council has decided to change the name of the Film Casting Association to Central Casting, Ltd. The change, said Mr. Watkins, would avoid confusion with the FAA (Film Artistes' Association), and as Central Casting was a term used in America, it would be more familiar with Americans working in this country than Film Casting Association.

Also. Mr. Watkins pointed out, the FCA was originally set up to provide crowd artists for producers, but it had now extended its services to television and other aspects of entertainment.

Christmas.—The BFPA is to recommend member studios to close for Christmas on Monday and Tuesday, December 26 and 27. Tuesday, December 27, has been declared as a bank holiday.

Member.—Border Film Productions, with Mrs. O. Negus-Fancey as representative, has joined the association. At the council's meeting the membership of Fromofilms was substituted for that of Ortus Films.

Unions demand better production planning

THE Federation of Film Unions is to seek a meeting with the BFPA and FBFM to demand that production programmes are planned to spread throughout the year.

Decision to ask for a meeting with producers on the subject—taken up in the past by the ACTT—was made at last week's meeting of the FFU.

"We're fed up with the present position where there is over-employment in the summer and unemployment in the winter," stated FFU secretary George Elvin.

"With a little thought and planning from year to year this could be avoided."

ABC's Jack Wright for America

JACK WRIGHT, manager of the Savoy cinema, Brighton, and the winner of the Associated British Cinemas Champion Manager's Award for 1959, leaves with Mrs. Wright for New York today, Thursday. The trip to America, which is for two weeks, was the first prize in the ABC annual contest.

The 1959 contest brought forth the highest standard of management in the history of the circuit, and to earn the Premiere prize, Jack Wright qualified as a champion in all phases of management.

During Mr. and Mrs. Wright's stay in New York, they will be the guests of the Stanley Warner Corporation

New title

THE Bruce Newbery-Lionel Clyne production company, recently formed under the provisional title of Orbit Films, has registered the official name of Newbery-Clyne Associates. The address is 56, Portland Place, London, W.1. Telephone: Langham 2355.

COLOUR REELS OF ROYAL FAMILY

BOTH Movietone and Pathe ...re issuing newsreels with colour fea... ...es on the Royal Family.

Pictures of Prince Andrew, ...ce Charles and Princess Anne are inc... ...d, together with coverage of the ...l Family at the Braemar Games.

Technicolor's new dir...ctor

PATRICK J. FRAWLEY, Jnr., ... been elected a director of Technicolor ... Mr. Frawley fills the vacancy created on ... Board by the resignation of Dr. Herbert T. K...imus.

CEA BRANCH REPORTS

Wiltshire adopts model bye-law

BRISTOL.—Wiltshire County Council has agreed to implement the special bye-law designed to quell hooliganism in cinemas, it was reported at the September meeting by secretary S. W. Savery.

Mr. Savery also stated that application for the bye-law to be adopted had also been made to the Gloucestershire authorities who had written acknowledging the request.

Football on tv.—Discussing the proposed televising of Football League games Mr. Chamberlain remarked that any additional form of entertainment was bound to affect cinema audiences.

E. C. Rogers commented: "I have been amazed at the number of people sitting up until midnight watching Olympic events."

NATKE.—In response to a request from NATKE for a meeting to discuss rates for special grade cinemas and any other outstanding matters in the National Agreement, the branch appointed the chairman, F. G. W. Chamberlain; the secretary, S. W. Savery, and R. Trueman-Dicken.

Deputation to seek cut in S.O levy

MANCHESTER.—The branch decid... at its monthly meeting to write to the M... ...chester and Salford authorities making applic... ...n for a reduction in the S.O levy and a ... them to receive a deputation.

H. S. Roelich (assistant licensing off... ...r and assistant PRO for ABC) reminded the ...eeting that many authorities throughout the ...ountry had reduced the S.O contribution, so... ... to a nominal amount.

More cinemas would probably close ...but a reduction in the S.O charity contribut... ...was one way of helping them to keep op...

The deputation will be: D. L. Jone... ...H. S. Roelich, J. E. Moorhouse, G. B. Sn... ...and probably a representative of CMA.

Licences.—Manchester Watch Commit... ...has considered amendments to the co... ...tions attached to cinematograph licences sugge... ...d by a branch deputation which met the c... ...man and deputy chairman of the Watch Co... ...ittee and various corporation officers.

Three suggested amendments relati... ...to electrical wiring, storage of film and the p... ...ion-ing of seating plans were approved.

The condition relating to the employm... ...of the fireman has been amended to allo... ...the

person in cl... of the fire protection of the cinema to b... employed in addition on other duties provid... such other duties do not prevent him from c... ing out his fire duties.

The comm... was not prepared, however, to change th... present condition that the person employed a... fireman should wear uniform or a distinc... badge.

The com... decided to retain the condition whic... prohibits the exhibition of A or X films in... city until after they had been trade showi...

The Wat... Committee also considered the objection t... the inspection of films "by any person or... sons on behalf of the licensing authority"... and thought that this inferred a delegation o... responsibility to unknown persons.

The com...ittee did not agree with the submission and ...etained the existing condition.

The com...ittee was also unwilling to change the existin... condition relating to the control of advertisements either inside or outside the premises, and also the condition (clause 40) which the deputation contended abrogated the licensee's right to refuse admission.

It was the Watch Committee's view that the inclusion in Clause 40 of the words "without reasonable cause or excuse" gave the licensee quite reasonable power to exclude any person who should be excluded.

The amendments will be included in the licence conditions for the year commencing April 1, 1961.

In discussion it was suggested that further representation should be made to have the clause relating to the control of advertisements amended to read "at the premises" instead of "either inside or outside the premises." The present condition was loosely phrased; outside the premises could be interpreted to mean anywhere in Manchester.

Hooliganism.—Letters were sent by the branch to various authorities in its area asking them to adopt a bye-law making rowdyism in cinemas an offence.

A number of the replies received requested evidence of need of such a bye-law. The chairman commented that it was up to the exhibitors in the towns to supply the authorities with the evidence.

Call for unity in the industry

WEST LANCASHIRE. — Differences of opinion amongst exhibitors should be hammered out and overcome within their own household, rather than outside, declared J. F. Dobson at the branch meeting.

"It is regrettable that there are two associations for independent exhibitors," he said. "I am not going to be critical of either side. My feeling is that a way ought to be found to re-unity as an approach to the solution of the problems that confront us all."

CEA Finances. — Much of the time of the meeting was taken up with discussion on tentative proposals to enable the CEA to balance its budget.

Frank Fennell, chairman, said something had to be done to correct the adverse balance in the association's assets and some exhibitors considered there ought not to be an increase in subscriptions and that expenditure could be reduced by reducing the association's services. This, of course, raised the question what to cut out. Mr. Dobson invited an expression of branch opinion on how additional revenue should be raised—by increased subscriptions based on the grading of cinemas or by a percentage increase on the present subscription. Personally, he thought the latter would be more equitable.

The meeting unanimously agreed that the increase should be on a percentage basis with a limit of 15 per cent.

"We don't want CEA membership to become a luxury," added Mr. Fennell. "We get good value for the money we pay, but we don't want to lose members because of higher subscriptions."

continued on page 22

Britain wins six diplomas at Edinburgh Festival

BRITAIN won six of the 27 diplomas of merit at the Edinburgh Festival.

They were awarded to "The Criminal" (Merton Park Studios Production for Anglo Amalgamated, directed by Joseph Losey); "Giuseppina" (James Hill Production, directed by James Hill); "The Hazard" (Interim-London-production, directed by Tom Stobart); "Polygamous Polonius" (Biographic Cartoon Films production, directed by Bob Godfrey); "River of Life" (Independent Artists, directed by John Taylor); and "Sixty Years of Fashion" (Basic Films, directed by Sam Napier Bell).

The controversial film "I Aim at the Stars," the biography of German rocket expert Wernher von Braun, won a diploma.

Dubbed

Arthur Brown, vice-chairman of the Edinburgh Film Festival council said the film was made in Germany, had a British director, J. Lee Thompson, an American producer and was largely made with Swiss capital.

"It must be the only German film that has ever had to have German sub-titles dubbed in," he said. Only Curt Jurgens and Herbert Lom speak their parts in German."

Mr. Brown said: "I feel that the artistic standard of the films is higher than ever this year. Certainly it has not fallen off at all. Financially we have done quite well. I believe that we may have a few hundred pounds in hand which can be used for buying new equipment."

Mr. Brown expressed the opinion that Ingmar Bergman's controversial film, "Virgin Spring"—which was also awarded a diploma—was the film of the festival.

There were 186 films screened at the Festival out of 244 entries from 38 countries. Of these, 31 were features, and 155 shorts. More than 21,000 people attended the Film Festival and there were delegates from 18 countries.

Winners

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Netherlands: "Fiery Love" (Herman Van Der Horst, directed by Herman Van Der Horst); "The Rumour" (Kees Brusse, Laren (N.H.), directed by Kees Brusse).

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VENICE AWARDS

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FRANCIS KOVAL

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News of the Week

Five Trades may approach Pilkington Committee

THE Joint Committee of the Five Trade Associations, when it meets on September 27, may consider making representations on an industry basis to the Pilkington Committee of Enquiry into the future of sound and television broadcasting.

This was intimated by BFPA president Arthur Watkins at the association's press conference last week.

Mr. Watkins reported that the question of a BFPA representation to the Pilkington Committee had been referred to the policy and general purposes committee for consideration, commenting: "I think it can be assumed that we shall have something to say, but what it will be will have to be considered very carefully."

Referring to the question of an industry memorandum by the Five Associations to the Pilkington Committee, he said the matter might well be raised at the Joint Committee's meeting on September 27.

United voice

Although no plans had been made for an industry memorandum, various matters had been considered regarding industry policy towards television. It was something the BFPA's policy committee could consider, Mr. Watkins said, adding: "If various sections of the industry speak with different voices it is not as strong as what can be done with a united voice."

He mentioned that the association's next meeting of the policy committee would be during October.

Production.—The council noted that the joint meeting between the BFPA, FBFM and CEA to consider setting up machinery for the producer and exhibitor sides of the industry to exchange views will take place on October 4.

Reiterating views he expressed at the CEA Conference at Folkestone, when the joint meeting was first suggested, Mr. Watkins said: "Talks on these lines can only be for the good because the two sides of the industry are so important to each other."

He added that although the original suggestion was that exhibitors might make comments on production plans, producers would also welcome the opportunity of commenting on exhibition matters.

FCA.—The BFPA council has decided to change the name of the Film Casting Association to Central Casting, Ltd. The change, said Mr. Watkins, would avoid confusion with the FAA (Film Artistes' Association), and as Central Casting was a term used in America, it would be more familiar with Americans working in this country than Film Casting Association.

Also, Mr. Watkins pointed out, the FCA was originally set up to provide crowd artists for producers, but it had now extended its services to television and other aspects of entertainment.

Christmas.—The BFPA is to recommend member studios to close for Christmas on Monday and Tuesday, December 26 and 27. Tuesday, December 27, has been declared as a bank holiday.

Member.—Border Film Productions, with Mrs. O. Negus-Fancey as representative, has joined the association. At the council's meeting the membership of Fromofilms was substituted for that of Ortus Films.

Unions demand better production planning

THE Federation of Film Unions is to seek a meeting with the BFPA and FBFM to demand that production programmes are planned to spread throughout the year.

Decision to ask for a meeting with producers on the subject—taken up in the past by the ACTT—was made at last week's meeting of the FFU.

"We're fed up with the present position where there is over-employment in the summer and unemployment in the winter," stated FFU secretary George Elvin.

"With a little thought and planning from year to year this could be avoided."

ABC's Jack Wright for America

JACK WRIGHT, manager of the Savoy cinema, Brighton, and the winner of the Associated British Cinemas Champion Manager's Award for 1959, leaves with Mrs. Wright for New York today, Thursday. The trip to America, which is for two weeks, was the first prize in the ABC annual contest.

The 1959 contest brought forth the highest standard of management in the history of the circuit, and to earn the Premiere prize, Jack Wright qualified as a champion in all phases of management.

During Mr. and Mrs. Wright's stay in New York, they will be the guests of the Stanley Warner Corporation

New title

THE Bruce Newbery-Lionel Clyne production company, recently formed under the provisional title of Orbit Films, has registered the official name of Newbery-Clyne Associates. The address is 56, Portland Place, London, W.1. Telephone: Langham 2355.

COLOUR REELS OF ROYAL FAMILY

BOTH Movietone and Pathe issuing newsreels with colour featu on the Royal Family.

Pictures of Prince Andrew, Pri Charles and Princess Anne are incluc together with coverage of the R Family at the Braemar Games.

Technicolor's new dire or

PATRICK J. FRAWLEY, Jnr., h been elected a director of Technicolor Ltc Mr. Frawley fills the vacancy created on th Board by the resignation of Dr. Herbert T. Ka nus.

CEA BRANCH REPORTS

Wiltshire adopts model bye-law

BRISTOL.—Wiltshire County Council has agreed to implement the special bye-law designed to quell hooliganism in cinemas, it was reported at the September meeting by secretary S. W. Savery.

Mr. Savery also stated that application for the bye-law to be adopted had also been made to the Gloucestershire authorities who had written acknowledging the request.

Football on tv.—Discussing the proposed televising of Football League games Mr. Chamberlain remarked that any additional form of entertainment was bound to affect cinema audiences.

E. C. Rogers commented: "I have been amazed at the number of people sitting up until midnight watching Olympic events."

NATKE.—In response to a request from NATKE for a meeting to discuss rates for special grade cinemas and any other outstanding matters in the National Agreement, the branch appointed the chairman, F. G. W. Chamberlain; the secretary, S. W. Savery, and R. Trueman-Dicken.

Deputation to seek cut in S.O levy

MANCHESTER.—The branch decide at its monthly meeting to write to the Ma hester and Salford authorities making applica n for a reduction in the S.O levy and as them to receive a deputation.

H. S. Roelich (assistant licensing offi and assistant PRO for ABC) reminded the eeting that many authorities throughout the untry had reduced the S.O contribution, som to a nominal amount.

More cinemas would probably close ut a reduction in the S.O charity contributi was one way of helping them to keep op

The deputation will be: D. L. Jones H. S. Roelich, J. E. Moorhouse, G. B. Sna and probably a representative of CMA.

Licences.—Manchester Watch Committ has considered amendments to the con ions attached to cinematograph licences sugge d by a branch deputation which met the ch man and deputy chairman of the Watch Con ittee and various corporation officers.

Three suggested amendments relati to electrical wiring, storage of film and the po ion- ing of seating plans were approved.

The condition relating to the employm of the fireman has been amended to allo

n charge of the fire protection of the to be employed in addition on other ovided such other duties do not prevent n carrying out his fire duties.

ommittee was not prepared, however, e the present condition that the person d as the fireman should wear uniform stinctive badge.

committee decided to retain the con- which prohibits the exhibition of A or in the city until after they had been hown.

Watch Committee also considered the on to the inspection of films "by any or persons on behalf of the licensing ity" and thought that this inferred a ion of responsibility to unknown persons.

committee did not agree with the sub- n and retained the existing condition.

committee was also unwilling to change isting condition relating to the control vertisements either inside or outside the ses, and also the condition (clause 40) the deputation contended abrogated the see's right to refuse admission.

was the Watch Committee's view that the ion in Clause 40 of the words "without nable cause or excuse" gave the licensee reasonable power to exclude any person should be excluded.

The amendments will be included in the licence conditions for the year commencing April 1, 1961.

In discussion it was suggested that further representation should be made to have the clause relating to the control of advertisements amended to read "at the premises" instead of "either inside or outside the premises." The present condition was loosely phrased; outside the premises could be interpreted to mean anywhere in Manchester.

Hooliganism.—Letters were sent by the branch to various authorities in its area asking them to adopt a bye-law making rowdyism in cinemas an offence.

A number of the replies received requested evidence of need of such a bye-law. The chairman commented that it was up to the exhibitors in those towns to supply the authorities with the evidence.

Call for unity in the industry

WEST LANCASHIRE. — Differences of opinion amongst exhibitors should be hammered out and overcome within their own household, rather than outside, declared J. F. Dobson at a branch meeting.

"It is regrettable that there are two associations for independent exhibitors," he said. "I am not going to be critical of either side. My feeling is that a way ought to be found to restore unity as an approach to the solution of the problems that confront us all."

CEA Finances. — Much of the time of the meeting was taken up with discussion on tentative proposals to enable the CEA to balance its budget.

Frank Fennell, chairman, said something had to be done to correct the adverse balance in the association's assets and some exhibitors considered there ought not to be an increase in subscriptions and that expenditure could be saved by reducing the association's services. This, of course, raised the question what to cut out.

Mr. Dobson invited an expression of branch opinion on how additional revenue should be raised—by increased subscriptions based on the grading of cinemas or by a percentage increase on the present subscription. Personally, he thought the latter would be more equitable.

The meeting unanimously agreed that the increase should be on a percentage basis with a limit of 15 per cent.

We don't want CEA membership to become a luxury," added Mr. Fennell. "We get good value for the money we pay, but we don't want to lose members because of higher subscriptions."

continued on page 22

Britain wins six diplomas at Edinburgh Festival

BRITAIN won six of the 27 diplomas of merit at the Edinburgh Festival.

They were awarded to "The Criminal" (Merton Park Studios Production for Anglo Amalgamated, directed by Joseph Losey); "Giuseppina" (James Hill Production, directed by James Hill); "The Hazard" (Interim-London-production, directed by Tom Stobart); "Polygamous Polonius" (Biographic Cartoon Films production, directed by Bob Godfrey); "River of Life" (Independent Artists, directed by John Taylor); and "Sixty Years of Fashion" (Basic Films, directed by Sam Napier Bell).

The controversial film "I Aim at the Stars," the biography of German rocket expert Wernher von Braun, won a diploma.

Dubbed

Arthur Brown, vice-chairman of the Edinburgh Film Festival council said the film was made in Germany, had a British director, J. Lee Thompson, an American producer and was largely made with Swiss capital.

"It must be the only German film that has ever had to have German sub-titles dubbed in," he said. Only Curt Jurgens and Herbert Lom speak their parts in German."

Mr. Brown said: "I feel that the artistic standard of the films is higher than ever this year. Certainly it has not fallen off at all. Financially we have done quite well. I believe that we may have a few hundred pounds in hand which can be used for buying new equipment."

Mr. Brown expressed the opinion that Ingmar Bergman's controversial film, "Virgin Spring"—which was also awarded a diploma—was the film of the festival.

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World Markets

Paramount will use VistaVision only 'as and when required'

NEW YORK.—Paramount Pictures will not abandon its policy of filming its features in the VistaVision process, but rather it will continue to use the filming system as it is required according to a company spokesman.

Neither will the company insist that all the pictures it takes on for distribution be in VistaVision. This phase of the company's operation has been a flexible one anyway in the last year.

The outright change in policy was brought about by improvements in other processes which give results comparable to those which the company sought through VistaVision.

One of those mentioned was Technicolor Technirama.

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A MEETING of the board of directors of Loew's Theatres Inc. resulted in Laurence A. Tisch being named chairman of the board and chief executive officer of the firm.

Mr. Tisch, formerly chairman of the executive committee, was named successor to Leopold Friedman, who resigned as chairman. The latter will continue as a director and will also act as consultant and adviser.

Laurence Tisch stated, "There has been considerable speculation expressed by newspaper and trade press writers over the future course of our organisation. I want to dispel any ideas that Loew's is planning to liquidate its exhibition interests and engage only in hotel operation. This is the furthest thing from the minds of our directors.

"As business men, it is our responsibility to produce the maximum return on our company's investments. Fortunately, and thanks to management's operation policies, there are only a few theatres that are consistently unprofitable. Some of these have been dropped or leased to others. Soon, we hope to announce plans for acquiring additional theatres in promising areas."

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DR. HERBERT T. KALMUS, who withdrew from his positions as president and general manager of Technicolor Inc. and Technicolor Corp. at the start of the year, serving instead as a director and consultant, has retired from all executive positions with the companies.

Stated John R. Clark, Jnr., president and general manager, "Through his pioneering efforts in the field of colour cinematography and with his untiring leadership during the many years in which he served as president and general manager of Technicolor, the contributions of Dr. Kalmus to the economic success of the company and of the motion picture industry are immeasurable."

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FEDERAL District Court Judge William B. Herlands held that the agreement under which the American Federation of Musicians would have participated in the sale of post-1948 theatrical features to television expired when the Musicians Guild of America became the bargaining agent for studio muscians in 1958.

Now the situation has been complicated again by the fact that the AFM has just regained the official bargaining rights from the MGA.—**Mel Konecoff.**

French government will help small exhibitors

PARIS.—The French Government has decided to help small exhibitors selling fewer than 2,000 seats a week.

These small cinemas, mostly in the suburbs of cities and in small country towns, are essentially family theatres. They have to choose their programmes with the greatest care because if they do not cater for the whole family, then they do not sell seats.

The growth of television is responsible for the decline in admissions. Most of the cafes in small towns have a set and it is cheaper for the family to have a beer in the corner cafe and watch television than to go to the cinema. This is not so true of the Paris area, but it is certainly true of the small towns.

The Government has stated that it is ready to lend these exhibitors money to enable them to make their theatres more attractive. At the moment many of them are far from attractive.

But this will not solve the problem, which is a financial one. The Government has decided, therefore, to examine the tax position of the cinema and it will pay particular attention to the small, family theatres.

But the Ministry of Culture, which is responsible for the cinema, made it quite clear in a reply to a parliamentary question that the industry must also make a serious effort to solve its own troubles.

One problem is the type of film the small theatres can show. Violence and sex are of no use whatever to the small exhibitor. He must have family films.—**Henry Kahn.**

State aid suggested for Australian production

SYDNEY.—The need for a bigger and more improved Australian film production industry was stressed in the Federal Senate when Liberal Senator G. C. Hannan moved that the Senate consider whether in existing circumstances it was possible to place the industry on a sound basis by government financial or administrative assistance, and, if so, what would be the best method of providing such aid.

Hannan said no protection was provided for the Australian film industry against overseas product and the industry was in danger of dyi out.

Pointing out that several Australian prod ions had been successful overseas, Senator H nan said that if the local film production in stry was allowed to die out it would be a reat loss to the Commonwealth's public relatio .

He asked the Senate to consider the foll ing points:

● Whether the virtual monopoly of foreig ims and entertainment screened by Australian res and television stations was endangering nal sentiment and culture.

● Whether a sound local film indust. with particular emphasis on documentary l tv films, would be in the best national int st as providing an outlet for Australian sentin t and culture and earning international goo ll by distribution abroad.

● What would be the Australian pote al for pictures or visual entertainment or ins uction filmed or reported by predominantly tech- niques such as videotape.

The Australian Film Producers' Association hopes that a committee of inquiry will follow the Senate debate.

AFPA executive director L. W. Farrar said that such a committee could "investigate all relevant facts regarding the ways and "means of best rendering assistance to Australian film producers."

Meanwhile Southern International Studios producer-director Lee Robinson has hailed the debate as a tremendous step forward.

"The government has to decide if it wants the industry to disappear which it could do if they make a negative decision," he said.

"The producers need funds and I believe the logical answer is a national film finance corporation as in Britain.

"Some cinema production should be continued as these productions build overseas relationships and also provide the opportunity of training and developing brilliant film makers," Robinson concluded.

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CONTINUING its long-standing fight to have the State-imposed entertainments tax completely abolished, the Victorian Cinematography Exhibitors' Association recently produced an impressive brochure detailing how the impost was crippling the motion picture industry in Australia's second most populated State.

"With 55 suburban and 63 country theatres closed this burden must be lifted. . . . Now. . . . Today!" the brochure emphatically stated.

Mailed to members of State Parliament and other leading figures in the community, the brochure urged them to give the industry the assistance it needed to survive.

"The financial year 1959-60 was a disastrous one," the publication revealed. "Twenty-seven theatres in the metropolitan area closed their doors (making a total of 55 closed since 1956). Thirty-three picture theatres in country areas—mainly within tv range of Melbourne—closed their doors. (Making a total of 63 closed since 1956.)

"A further decline of almost three-and-a-half million attendances took place."

The CEA brochure further revealed that attendances for 1959-60 were a little over 18 million, as compared with almost 34 million in 1956-57—a drop of 46 per cent.

"We urge the government therefore to give us a fair go by immediately abolishing the entertainments tax on picture theatre admissions. This will give us a chance to fight our great rival in the entertainment industry—namely, tv—on more equal terms," the brochure concluded.—**Bill Beecham.**

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*Foxhole In Cairo (British Lion)—British ...	80 min. (A)	James Robertson Justice Adrian Hoven Gloria Mestre	World War II melodrama, based on Leonard Mosley's book dealing with espionage and counter-espionage in Cairo prior to El Alamein. Characterisation and direction uneven and feminine appeal slight, but story factual, penultimate action hectic and atmosphere colourful	Reliable British title and star booking (C)
In Six Easy Lessons (Mondial)—French ...	90 min. (X)	Dany Robin Odette Laure Fernand Gravey ...	Turn-of-the-century comedy of a Montmartre working girl who becomes the toast of Paris. Acting clever, asides saucy, period settings gay and English subtitles adequate, but frivolous tale overstretched	Light booking mainly for specialised halls (NC)
†Jungle Hell (Orb)—U.S	60 min. (U)	Mr. and Mrs. William Phillips	Eastman Color jungle travelogue covering trek into Panamanian wilds by well-known American explorers. Camera work good, but highlights dim and footage excessive	Moderate "second" (C)
Pickpocket (Mondial)—French	75 min. (A)	Martin Lassalle Marika Green Jean Pelegri ...	Off-beat crime melodrama analysing mind and methods of young pickpocket, finally redeemed through love. Cast impressive, direction imaginative, atmosphere flawless, and English sub-titles lucid	Very good art house proposition (C)
Scavengers, The (New Realm)—U.S ...	78 min. (A)	Vince Edwards Carol Ohmart Vic Diaz ...	Crime melodrama, "shot" in Hong Kong, illustrating Yankee adventurer's stormy love life and career. Characterisation rugged, romantic interest lively, penultimate pace hearty and staging colourful	Reliable industrial "double bill" (C)
†Stormy Man, The (Gala)—Japanese ...	86 min. (A)	Yujiro Ishihara Miye Kitahara Nobuo Kaneko	CinemaScope-and-Eastman Color Japanese musical melodrama, with English sub-titles, concerning rivalry among jazz drummers. Story straightforward, direction alert, action both tender and tough, jazz intermissions popular, and settings dazzling	Good art house and commercial booking (C)
Three Came To Kill (United Artists)—U.S ...	70 min. (A)	Cameron Mitchell Lyn Thomas John Lupton	Crime melodrama covering an abortive attempt by a hired assassin to kill foreign potentate. Tale taut, characterisation sharp, feminine angle strong, climax suspenseful and Los Angeles backgrounds authentic	Good "second" (C)
Watch Your Stern (Anglo Amal.)—British ...	88 min. (U)	Kenneth Connor Eric Barker Joan Sims ...	Rollicking naval comedy, built in the highly successful "Carry On" yard, describing hanky-panky involving both sexes during atomic torpedo tests. Lunatic script laughter-packed, team work exhilarating, direction snappy, staging realistic, lines crisp and title apt	Excellent British light booking (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

Watch Your Stern

Anglo Amalgamated. British (U). Featuring Kenneth Connor, Eric Barker and Joan Sims. Produced by Peter Rogers. Directed by Gerald Thomas. Screenplay by Alan Hackney and Vivian A. Cox. Director of Photography, Ted Scaife. Musical Director, Bruce Montgomery. 7,964 feet. Release October 31, 1960

ROLLICKING naval farce, built to box-office measurements in the highly successful "Carry On" yard. It deals with the wild complications that arise when a scientifically-inclined steward accidentally destroys a vital blue-print, and the even more lunatic steps taken to repair the damage. The cast, recruited from experienced and popular players, and the director, also a resourceful "old campaigner," never let up and squeeze the maximum laughs from the script, cunningly compounded of vintage and new gags. Realistic staging puts an edge on the fooling, and there are many breezy verbal cracks. Buoy, oh, buoy, just the stuff to give the masses, family and troops. Excellent British light booking.

Story.—"The Creeper," a hush-hush acoustic torpedo, is tested by Captain David Foster, a destroyer flotilla commander, but things go wrong and the missile turns full circle, blowing up the firing ship. The Admiralty immediately signals Foster that a boffin is coming aboard to modify the torpedo, but meanwhile Blissworth, Foster's amateur scientist steward, examines "The Creeper's" blue-print. He spots defects, but accidentally burns the plan and when he tries to secure the only copy he gets into even more trouble. At this juncture, Admiral Sir Humphrey Pettigrew, the peppery C-in-C, goes on the warpath and Ann, Foster's comely sister, suggests that Blissworth poses as a scientist and hoodwinks the Admiral with the ship's refrigerator plan. Bill Fanshawe, second-in-command, thinks this a good idea, but it is then revealed that a woman, Agatha Potter, designed "The Creeper." The accommodating Blissworth impersonates her, the Admiral falls for the phoney Agatha and there are high jinks in his study before the real Agatha turns up. She realises Blissworth has talent and the two work on the revised "Creeper" plan, but history repeats itself at the second trial. As the curtain drops, Foster, Fanshawe and Blissworth, bowler-hatted, share a park bench.

Production.—The picture fires its salvoes at sitting targets, but its laughs are no less hearty because they're scored the easy way. Kenneth Connor offers further evidence of his versatility as Blissworth; Noel Purcell does his stuff as the choleric Admiral; Eric Barker is just right as the very Service-minded Foster; and Joan Sims makes an agreeable passenger as Ann. Leslie

continued on page 18

Your Films

by JOSH BILLINGS

West End

ACCORDING to the Cinematograph Films Council 1959-60 report, more than 400 cinemas closed, and attendances in the first quarter of this year were down 16 per cent. on the corresponding figure for 1959. The tide has now turned and cast-iron box-office pictures such as "Hercules Unchained" (Warner-Pathe—Italian), "Doctor In Love" (Rank—British), "Psycho" (Paramount), "The Last Days Of Pompeii" (United Artists—Italian) and "Sons And Lovers" (Twentieth Century-Fox—British) have done the trick. Be of good cheer, there are other big winners on the way.

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LAST Monday week, "Song Without End" (Columbia—CinemaScope), the spectacular Franz Liszt musical, starring Dirk Bogarde, was launched at the Columbia Theatre, Shaftesbury Avenue. It's playing on a "hard ticket" basis twice nightly with matinees on Wednesdays and Saturdays. The second evening performances have been sell-outs, but the 5.40 p.m. ones were less well patronised. Favourable word-of-mouth advertising is, however, beginning to pay off and more and more people are putting themselves out to see the film. Advance booking is brisk and "Song Without End" seems all set for the long and prosperous run it deserves.

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"LET'S MAKE LOVE" (Twentieth Century-Fox—CinemaScope) continues to break records at the Carlton, Haymarket. The world and his wife and their offspring are rolling up in their thousands to see this delightful musical and thoroughly enjoying every minute of it. Put over by a cast and director who have the know-how—and how!—it's money already in the bank for those getting the Rank Circuit split.

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WHEN it comes to crowd-pullers, "Ocean's Eleven" (Warner-Pathe—Panavision) wants some beating. The star-studded comedy crime melodrama is collecting "stakes" at the Warner Theatre comparable to that at Las Vegas clip-joints, where its main action takes place. Book "Ocean's Eleven"; colossal odds are stacked in your favour.

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BY ALL accounts, "There Was A Crooked Man" (United Artists—British) is coasting comfortably along at the Astoria, Charing Cross Road. I found Norman Wisdom's latest comedy thoroughly amusing, but beg to differ from those who say it is Norman's best. His first, "Trouble In Store" (Rank—British), was his funniest and it's still earning.

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THE Columbia "double bill," "All The Young Men" and "Anna Of Brooklyn" (Technirama—Italian), experienced an extremely good opening weekend at the Odeon, Marble Arch. Both films got knocked for six by the critics, but I can assure you the cash customers are really going for the latter, which stars curvaceous and delectable Gina Lollobrigida.

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"ONE FOOT IN HELL" (Twentieth Century—Fox) is having a "helluva" fine time at the Rialto, Coventry Street. The western really took a flyer and, although generally released last Monday, will definitely continue in its present West End home.

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TENNESSEE WILLIAMS'S plays are not to everybody's taste, yet, oddly enough, he keeps ringing the box-office bell. "Cat On A Hot Tin Roof" (MGM—Metroscope) amassed a small fortune; "Suddenly, Last Summer" (Columbia—British) had a sensational season at the Columbia Theatre, Shaftesbury Avenue, and looks like repeating history on tour; and now "The Fugitive Kind" (United Artists) is tearing up trees at the London Pavilion. Keep an eye on the last-named.

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"BELLS ARE RINGING" (MGM—CinemaScope) has had a profitable three weeks' stay at the Odeon, Leicester Square. The comedy co-stars Judy Holliday and Dean Martin and dispenses just the right medicine for the tired businessman and harassed housewife.

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THERE were two minds about "A French Mistress" (British Lion—British), but the Boulting brothers' "romp" did first-class business at the Plaza. It also returned some wonderful figures during pre-release runs. Well, the proof of the pudding's in the eating. Incidentally, "It Started In Naples" (Paramount—VistaVision), a comedy featuring Sophia Loren and Clark Gable, moves into the Plaza today.

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THE Rank "double bill," "Piccadilly Third Stop" (British) and "Three Moves To Freedom" (German), is holding up well at the Leicester Square Theatre. "Surprise Packet" (Columbia), a comedy co-starring Yul Brynner, Mitzi Gaynor and Noel Coward, arrive next week. Noel should attract the carriage trade.

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"POLLYANNA" (Disney) continues to turn over a pretty penny at Studio One, Oxford Street. The comedy melodrama makes tremendous appeal to the fair sex and they come there's hardly a dry eye in the house when the lights go up.

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DESPITE the fact that it is on the third leg of its London release, "Dentist in the Chair" (Renown—British) had a rousing first week at the Ritz. It's expected to hold the fort until the stage is set for the return of the incomparable "Gigi" (MGM—CinemaScope).

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"THE NUDIST STORY" (Eros—British) carries on at the Cameo-Royal, Charing Cross Road. It'll soon be part of the fixtures.

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LET me remind those who can get away with really top-notch foreign films that "Black Orpheus" (Curzon—Franco-Italian) is now in its sixteenth week at the Curzon Cinema. Unquestionably a box-office prestige picture.

On release

"DOCTOR IN LOVE" (Rank—British) the latest of the "Doctor" comedies, has now completed its first London runs. It's done a burster, but whether it's established an all-time record on the Rank Circuit remains to be seen. It has many more dates to fill in secondary halls, but I understand that it'll have to put on a mighty penultimate spurt if it is to outdistance "Hercules Unchained" (Warner-Pathe—Dyaliscope—Italian). The Mr. Universe "epic" is bound to be ABC's top film for 1960.

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AS FOR "Psycho" (Paramount), it's gone from strength to strength. The "no admittance after the film's started" gimmick is still paying off and the Hitchcock thriller won't be far behind the year's number one by the time it's through. It's been brilliantly publicised and the shrewd exploitation campaign has more than offset hostile reviews.

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NO DOUBT about "Dentist in the Chair" (Renown—British) drawing large and appreciative audiences. Moreover, the clinical comedy did, and is still doing, marvellously in the provinces. George Minter appears to have hit the elusive jackpot.

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"LIGHT UP THE SKY" (British Lion—British), an Army comedy, particularly strong in star values, has quickly found favour with high- and low-brow alike. In short, its pre-release form is working out extremely well.

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THE House of Hammer, a dabster at producing money-spinning horrific, has done it again with "The Brides of Dracula" (Rank-Universal—British). The chiller is, of course, essentially suitable for industrial halls, but production has been

continued on page 22

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United Artists Corporation Ltd.,
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London. W. 1.

Dear Monty,

"The Apartment."

It is with the greatest of pleasure that I write to congratulate you on the achievements of "The Apartment" at the Leicester Square Theatre.

During the period of its run, which was six weeks and one day, the net box office was greater than for any other film which has played a like period at this theatre.

As you may well imagine, we are now looking forward to similar record breaking business throughout the Circuit. I know we shall not be disappointed.

Yours sincerely,

Ken

Kenneth Winckles.

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RENTERS' NEWS

MGM plans to start eight films before year ends

MGM will start eight pictures before the end of the year. Studio head Sol C. Siegel finalised production plans before leaving Hollywood for Europe, where he is co-ordinating activities on "King of Kings" and "The Four Horsemen of the Apocalypse."

Prior to his departure, Sol Siegel, in meetings with producer Aaron Rosenberg and director Carol Reed, completed and approved all details for the massive production of "Mutiny on the Bounty," starring Marlon Brando. Filming will start on November 1, and almost the entire film will be shot in Tahiti and South Sea locales, and aboard the "Bounty," which is being specially reconstructed for the picture.

A late October starting date was set for "Bachelor in Paradise," after Siegel had talked with Bob Hope, who stars in the romantic comedy.

Within the next month an impressive prologue is to be photographed throughout the West in Cinerama, mainly spectacular aerial shots for "How The West Was Won."

Lawrence Weingarten has two important properties in final preparation: "Ada," starring Susan Hayward and Dean Martin, to be directed by Daniel Mann, with Arthur Sheekman completing the screenplay, and "The Golden Fleecing," romantic comedy stage hit, the screenplay being written by George Wells. Also on the schedule is a new Andrew and Virginia Stone production, with preliminary photography in the Pacific Northwest, to start on location later this month.

George Pal, following the success in America of "The Time Machine" (it opens at the Odeon Theatre, Marble Arch on September 29), is preparing a sequel, "Return Of The Time Traveller," among several projects.

While in Europe, Siegel will set up with producer Julian Blaustein and director Vincente Minnelli, pre-production filming of dramatic establishing sequences of Paris during World War II occupation for "The Four Horsemen of the Apocalypse," starring Glenn Ford, with principal photography to start early in October.

With Blaustein, Siegel will complete plans for "Lady L.," set for December production, starring Tony Curtis and Gina Lollobrigida; and "Spinster," in preparation for early production.

'BATTLE OF BRITAIN' MOVIETONE SPECIAL

The current edition of British Movietone News contains a special feature commemorating The Battle Of Britain.

Compiled by executive editor Sid Wiggins, the feature, running to 520 feet and entitled, "20 Years After," tells the stirring story of our gallant air aces—their actions during those fateful days in 1940 and what they are doing today.

Of immense interest to those who lived through those dark days and to the younger generation who should not be allowed to forget their debt to "The Few," "20 Years After" was released by 20th Century-Fox for national screening from Monday.

In Spain, Sol Siegel will talk with producer Samuel Bronston on "King Of Kings," now nearing completion.

'Hatari!' begins in October

HOWARD HAWKS has secured official sanction from African authorities to use "Hatari!" as the title for his forthcoming John Wayne subject for Paramount release. The subject has been variously titled "Tanganyika" and "The African Story."

The producer encountered difficulty in clearing the title for some time chiefly because in African Swahili language "Hatari!" means "danger."

Production on "Hatari!" begins in October in Tanganyika with French star Gerard Blain signed for one of the top leads in the picture, which Hawks will produce and direct.

West End season for 'Too Hot to Handle'

WARNER-PATHE'S "Too Hot to Handle" starts a season at the Astoria, Charing Cross Road, on September 22. Filmed in Eastman Color, it stars Jayne Mansfield, Christopher Lee, Leo Genn, Carl Boehm, Danik Patisson, Kai Fischer and Barbara Windsor.

Produced by Phil C. Samuel and directed by Terence Young, "Too Hot to Handle" introduces several songs, including the title number, "Too Hot to Handle," "You Were Meant For Me," "Monsoon" and "Midnight" (composed by pianist Bill McGuffie).

Anglo trade shows 'The Criminal'

ANGLO AMALGAMATED'S new [illegible] thriller "The Criminal"—the only [illegible] picture chosen for this year's Edinburgh Festival—will be trade shown at Studio [illegible] Oxford Street, today (Thursday).

The premiere of "The Criminal" will [illegible] place at the Plaza cinema, Piccadilly, on Thursday, October 27 and will be attended by stars of "The Criminal" as well as other [illegible] from stage, screen and radio, social celebrities and film industry personalities.

Produced by Jack Greenwood at Merton Park Studios, directed by Joseph Losey from a screenplay by Alun Owen, "The Criminal" is claimed to be one of the toughest pictures ever made in Britain and is an outspoken exposé of big-time crime in Britain.

Anglo's "Clue Of The Twisted Candle," the first in the new series of thrillers based on the works of Edgar Wallace—will be trade shown in London at the Hammer Theatre on Tuesday, October 4.

The film will begin ABC Circuit release commencing October 30 playing with Anglo's Peter Rogers comedy "Watch Your Stern."

"Clue Of The Twisted Candle" was produced by Jack Greenwood, at Merton Park Studios and directed by Allan Davis. The screenplay by Philip Mackie is based on Edgar Wallace's famous story of the same title. The stars are Bernard Lee and David Knight.

'Foxhole in Cairo' has a West End date

"FOXHOLE IN CAIRO," one of the most remarkable true stories to come out of the war, is to open at the Odeon, Leicester Square, on Thursday, October 6.

It is the story of how a playboy turned spy came within a hair's breadth of success in a secret mission, known as Operation Condor, which would have enabled Rommel to win the Battle of Alamein . . . and how, in the end, the British counter-espionage services trapped him.

It is based on the book "The Cat and the Mice," by British journalist and war correspondent Leonard Mosley.

Starring James Robertson Justice, and introducing Gloria Mestre, "Foxhole In Cairo" was produced by Steven Pallos and Donald Taylor and directed by John Moxey.

It is distributed by British Lion Films in association with Britannia Film Distributors.

'Dracula' does well on London release

A FRESH batch of records has been chalked up by Hammer's thriller "The Brides Of Dracula," on the first leg of its London release.

At the Odeon, Finchley, it set up a new Sunday take and admissions record and at the Gaumont, Rayners Lane, there was a new Sunday take record.

"The Brides of Dracula" stars Peter Cushing, Martita Hunt, Freda Jackson and Yvonne Monlaur with David Peel and Miles Malleson. Anthony Hinds produced, Terence Fisher directed.

Anthony Nelson-Keys was associate producer, Michael Carreras, executive producer. The film is released by UI through RFD.

Production

by BILL EDWARDS

ALL IS go now at Associated British's Elstree studios with six pictures in various stage of production and another major feature ready to start at the end of the month.

"Don't Bother to Knock," a CinemaScope-Eastman Color comedy, is now on location on the South Coast and returns to the studios shortly. Produced by Frank Godwin and directed by Cyril Frankel it's the first production venture by Richard Todd for his own company Richard Todd-Haileywood Productions.

In this sophisticated comedy of errors, Todd plays a successful Edinburgh travel agent who gives keys of his flat to a number of beautiful girls. The girls come from all parts of the globe —Nicole Maurey from France, Elke Sommer from Germany, Britain's June Thorburn and newcomer Dawn Beret. And there are still more to be cast!

Also on location is the Tony Hancock comedy "The Rebel." Scenes were shot in Paris over the weekend and filming this week moved to Monte Carlo.

Almost as busy as the stages themselves is the studio's backlot and million-gallon water tank where a special unit is shooting sequences for "The Guns of Navarone."

Pre-production plans are now almost completed for the George Glass-Walter Seltzer feature, "The Naked Edge," which starts shortly. Formerly "First Train to Babylon," this one is for United Artists and stars Gary Cooper. Elstree's own Michael Anderson will direct.

Side by side with feature output is television film production. Crestview Productions is currently making a 39 half-hour part series called "Whitehall S.W.1." The star is Louis Hayward, a police inspector whose police dog always gets his man. Ian Warren produces.

Three important features are now in the cutting rooms—"The Long and the Short and the Tall," "The Story of David," "His and Hers."

Michael Balcon's "The Long and the Short and the Tall" which is for Warner-Pathe release stars Richard Todd, Richard Harris and Laurence Harvey. It was directed by Leslie Norman.

William Goetz's "The Story of David" was directed by Bob McNaught and stars Jeff Chandler.

Hal Chester produced "His and Hers" a domestic comedy featuring Terry-Thomas, Janette Scott and Wilfrid Hyde-White. Brian Desmond Hurst was the director.

Now ready for showing is Helen Winston's "Hand in Hand" which Associated British describes as one of the most unusual subjects to be made at Elstree.

Philip Leacock directed this story of two young children—played by Loretta Parry and Philip Needs—whose lives become strangely interwoven. The cast also includes John Gregson, Derek Sydney, Sybil Thorndike and Finlay Currie.

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STARTING at Shepperton on Monday: Bertram Ostrer's new comedy "Nearly a Nasty Accident" with Jimmy Edwards and Kenneth Connor. Don Chaffey will direct.

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OLIVER REED—22-year-old nephew of director Sir Carol—has landed the title role in Hammer's "The Curse of the Werewolf" now filming under director Terence Fisher at Bray.

This is the first starring part for Reed who has had small parts in "The Two Faces of Dr. Jekyll," "The Angry Silence," "The League Of Gentlemen" and "Sword Of Sherwood Forest."

"The Curse of the Werewolf" is produced by Tony Hinds for Universal International release.

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LIONEL BART is to write the music for "Caroline" the Yugoslav-French co-production now being made by Avala Films of Belgrade. The picture is being made in English language and Warwick films provided the British artists —including contract star Anne Aubrey.

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IN PRODUCTION at New Elstree: The Danzigers' tentatively titled "Two Wives At One Wedding." It's a drama set immediately after the last war and is directed by Montgomery Tully.

The cast includes Gordon Jackson, Lisa Daniely and Christina Gregg.

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TWENTY-ONE-YEAR-OLD actress Carole Shelley has been put under contract for film, television and stage work by Wolf Mankowitz. Miss Shelley won the critics' acclaim for her performance in the revue "The Art of Living" at the Criterion Theatre.

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THE Julian Wintle and Leslie Parkyn new feature—"I Promise To Pay"—is now on location in Newcastle. For Anglo Amalgamated release, it is based on Derek Bickerton's novel "Payroll," and is produced by Norman Priggen with Sidney Hayers directing from George Baxt's script.

Casting includes Michael Craig, Billie Whitelaw and a top Continental girl, yet to be named.

The picture is scheduled to return to Beaconsfield Studios on October 9.

SHOOTING NOW

ABPC ELSTREE.—"**The Rebel**" (Associated British for Warner-Pathe), producer Bill Whittaker, director Robert Day on location in France; "**Don't Bother to Knock**" (Haileywood for Warner-Pathe), producer Frank Godwin, director Cyril Frankel on location; "**Whitehall, S.W.1**" tv series, produced by Ian Warren.

ARDMORE.—"**The Mark**" (Stross-Buchman for 20th-Fox), producers Raymond Stross, Sidney Buchman, director Guy Green.

BEACONSFIELD. — "**The Bulldog Breed**" (Rank), producer Hugh Stewart, director Robert Asher; "**I Promise to Pay**" (Independent Artists for Anglo-Amalgamated), producer, Norman Priggen, director Sidney Hayers.

BRAY.—"**The Curse of the Werewolf**" (Hammer for UI), produced by Tony Hinds, directed by Terence Fisher.

MERTON PARK.—Preparing for three subjects in "**Scotland Yard**" series (Anglo Amalgamated).

MGM BOREHAM WOOD — "**The Sleeping Partner**" (Relph-Dearden for MGM), producer Michael Relph, director Basil Dearden; "**Five Golden Hours**" (Anglofilm) produced and directed by Mario Zampi; building on three stages for 20th-Fox's "**Cleopatra.**"

NEW ELSTREE.—"**Two Wives At One Wedding,**" produced by the Danzigers, directed by Montgomery Tully; "**The Cheaters,**" television series, producers The Danzigers, director Max Varnel.

PINEWOOD.—"**No Love for Johnnie**" (Betty Box Productions for Rank), producer Betty Box, director Ralph Thomas; "**Der Rosenkavalier**" (Rank), produced and directed by Paul Czinner entirely on location in Salzburg; "**Cleopatra**" (Fox), producer Walter Wanger, director Reuben Mamoulian (starts Monday).

SHEPPERTON.—"**The Guns of Navarone**" (Open Road for Columbia), producer Cecil Ford, director J. Lee Thompson; "**The Queen's Guards**" (Michael Powell Productions for 20th-Fox), producer-director Michael Powell; "**The Horse Masters**" (Disney), producer Walt Disney, director Bill Fairchild; "**The Devil Inside**" (British Lion), producer E. M. Smedley Aston, director Cliff Owen; "**The Greengage Summer**" (Columbia), producer Victor Saville, director Lewis Gilbert; "**Greyfriars Bobby**" (Disney), producer Walt Disney, director Don Chaffey; building for 20th-Fox's "**Cleopatra.**"

TWICKENHAM.—Preparing for George Brown's "**Double Bunk**" to be directed by Pennington Richards.

WALTON.—"**Follow that Man**" (Epiney Films for United Artists), producer Charles Leeds, director Gerry Epstein. Commercials.

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Television

by TONY GRUNER

THE terms of reference of the Pilkington Committee on Broadcasting have now been announced by the Postmaster-General. It is to consider the future of the broadcasting services in the United Kingdom, the dissemination by wire of broadcast and other programmes and the possibility of television for public showing.

It will advise on the services which should in future be provided in the United Kingdom by the BBC and ITA; recommend whether additional services should be provided by any other organisation and propose what financial and other conditions should apply to the conduct of all these services.

The committee is headed by Sir Harry Pilkington, a director of the Bank of England and a leading industrialist whose appointment was announced in Parliament two months ago.

The committee

He will be guided by a committee of 13, consisting of the following members:

Sir Jock Campbell, chairman of Booker Brothers; H. Collison, general secretary of the National Union of Agricultural Workers; Elwyn Davies, secretary of the University of Wales; Miss Joyce Grenfell, the actress; Peter Hall, director of the Shakespeare Memorial theatre; Richard Hoggart, lecturer in English at Leicester University; E. P. Hudson, managing director of the Scottish Agricultural Industries, Ltd.; J. Megaw, QC; J. S. Shields, headmaster of Peter Symond's school, Winchester; Dr. R. L. Smith-Rose, director of radio research in the Department of Scientific and Industrial Research; Mrs. Elizabeth Whitley, wife of the minister of St. Giles, Edinburgh, and vice-chairman of the Association of Girls Clubs and Mixed Clubs; W. A. (Billy) Wright, the footballer; D. G. C. Lawrence, who will be secretary of the committee and who is an assistant secretary from the radio services department of the General Post Office.

The Pilkington committee is expected to start work later this month.

In announcing the government's decision to set up the committee, the Postmaster-General referred to the desirability of including some young people on it.

Three members are under 45—Peter Hall, Billy Wright and Richard Hoggart.

A GPO spokesman said this week that the aim had been to pick a well-balanced team of people who would bring a wide range of experience to bear objectively on the committee's task.

"The members have been chosen for their personal qualities and ability and have been drawn from many sections of public life: business, the arts, education, law, trade unions and entertainment. The committee includes members who are thoroughly conversant with opinion in Scotland, Wales and Northern Ireland. Elwyn Davies speaks Welsh."

It is expected that the Pilkington committee will take at least 18 months to complete its report and recommendations. During this period, submissions will be made by the BBC, the ITA, as well as individual programme contractors. Moreover, there will be representations from interests connected with pay-television and commercial radio.

First reaction to the composition of the committee from the point of view of ITV was somewhat gloomy. Potentially, Sir Harry and his colleagues appear to be starting off their deliberations with an orientation more in line with the BBC approach to tv entertainment, rather than the cut and thrust commercial needs of ITV.

Among those sections of the industry who are without specific vested interests, however, there is considerable admiration for the Postmaster-General in selecting 14 men and women on their merit, and who can be expected to deal with the highly complicated and tendentious issues of the future of radio and tv in a calm and objective manner.

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JOHN HALAS of Halas and Batchelor, whose series of tv cartoons was transmitted on the ITV networks last week-end, has every reason to be satisfied with the success of the first British animated film series specially produced for television. Foo Foo not only has won many prizes at festivals throughout the world, but it has already been shown in almost every country with a television station including the United States.

The series was commissioned by ABC Television and consists of 78 six-minute cartoons. Halas this week signed a new deal to make a further 40 six-minute Foo Foo cartoons for an American tv company, Rembrandt Films.

These will be in colour and will be shown on the U.S networks. Halas receives complete finance for the series plus full UK rights. Rembrandt takes the rest of the world, including the USA.

Halas told me: "This is a very good deal indeed, and I propose offering my new Foo Foo cartoons to the cinemas. I am also making two Popeye pilots for a television company in the States. These will also be in colour, and will later go first to the cinema before being offered to television."

A range of equipment manufactured by Rank Precision Industries was displayed in the Radio Industries Exhibition telecine room. Included were two 35 mm. Gaumont-Kalee projectors, two Bell & Howell 16 mm. sound projectors, two Kershaw "Day-Light" slide projectors and a Taylor-Hobson Varotal II Studio Zoom lens and control gear mounted on a tv camera

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ON SUNDAY NIGHT, "Danger Man," the new ITC film series made its début on television. The first episode, "View From the Villa," starred Patrick McGoohan as John Drake, a secret agent attached to NATO, who solves various problems.

Also starring in the film were Barbara Shelley and Delphi Lawrence.

Produced by Ralph Smart and directed by Terry Bishop, this episode, although not one of the best, in my opinion, gave some indication to viewers of the high quality of production values, tempo and acting ability associated with the series.

Seeing it for the second time, my view was confirmed that here is the best British TV series ever made. McGoohan, standing head and shoulders above the rest of the cast and also any other tv film leading man, reveals what a good actor can do with average material.

ITC has a TAM rating winner on its hands with "Danger Man."

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A BUSY TIME FOR ABPC, ELSTREE

Associated British Elstree Studios has been working at full stretch, and among the important films completed or nearing completion are "The Long and the Short and the Tall," "The Rebel," "Hand in Hand" and "The Story of David." Jeff Chandler (left) plays the part of David in the latter, a William Goetz picture in colour and wide screen

Above: Richard Todd, Laurence Harvey and Richard Harris have the starring roles in "The Long and the Short and the Tall," a Michael Balcon production; Tony Hancock stars with George Sanders in "The Rebel," his first film for ABPC—a W. A. Whittaker production. Below: "Hand in Hand" introduces Loretta Parry and Philip Needs in the principal juvenile roles. A Helen Winston production, the picture stars John Gregson, Finlay Currie, and Dame Sybil Thorndike

REVIEWS

—continued from page 9

Phillips, Hattie Jacques, Spike Milligan, Eric Sykes and Sidney James head the hand-picked supporting cast. The hanky-panky, involving both sexes, gets off to a flyer and the fun, culminating in riotous female impersonation, keeps at concert pitch until the showmanlike "this is where we came in" ending. "Charley's Aunt" of the Senior Service, it can't fail to tickle the crowd.

Points of Appeal.—Jolly, disarmingly ingenuous nonsense, star-studded team, alert direction, authentic backgrounds, title, crisp lines and "U" certificate.

Foxhole in Cairo

British Lion. British (A). Featuring James Robertson Justice, Gloria Mestre and Adrian Hoven. Produced by Steven Pallos and Donald Taylor. Directed by John Moxey. Screenplay by Leonard Mosley and Donald Taylor. Director of Photography, Desmond Dickinson. Musical Directors, Wolfram Roehrig, Douglas Gamley and Ken Jones. 7,228 feet. Release October 31, 1960

ESPIONAGE melodrama, adapted from Leonard Mosley's book, "The Cat and the Mice." It tells how the British outwitted Rommel's agents prior to the crucial battle at El Alamein and turned the tide in the Allies' favour. The tale is based on fact, but pedestrian direction, tired scripting and uneven acting reduce its main action to pulp fiction level. It's hokum, presented against colourful, if not entirely convincing, backgrounds and seasoned with sex, should, nevertheless, intrigue and thrill the "ninepennies." It always has! Reliable British title and star booking.

Story.—In 1942, Rommel dispatches John Eppler, his top agent, to Cairo to ferret out British counter-attack plans. Eppler, accompanied by Sandy, a radio expert, contacts his former flame, Amina, a dancer, and eventually moves to her houseboat on the Nile. Meanwhile, Captain Robertson, Britain's naval counter-espionage chief, receives reports of Eppler's activities and gets cracking. At Eppler's suggestion, Amina lures Wilson, a hard-drinking British major, to her houseboat, drugs him and Eppler lifts plans from Wilson's brief-case and relays them to Rommel's headquarters. Robertson, aided by Radeck and Yvette, Jewish Underground agents, then closes in on the houseboat and Wilson is shot by Amina, later stabbed by Yvette. Eppler and Sandy are apprehended, and it is then revealed that the British had used Wilson to give Rommel false information.

Production.—The picture is true in outline, but tarting up lessens rather than heightens realism and dramatic impact. James Robertson Justice impresses as the blustering and wily Robertson; Adrian Hoven definitely has his moments as Eppler; and Niall MacGinnis registers as Radek; but Robert Urquhart overdoes it as the weak Wilson; and both Fenella Fielding and Gloria Mestre lack subtlety as Yvette and Amina. There is penultimate suspense and some flaws in the script are papered over with official war "shots," but even so the film seldom escapes from an atmosphere of theatrical artificiality.

Points of Appeal.—Title, stars, occasional thrills, sex and quota ticket.

The Scavengers

New Realm. American (A). Directed by John Cromwell. Featuring Vince Edwards, Carol Ohmart and Vic Diaz. 7,073 feet. Release not fixed

CRIME melodrama, actually "shot" in Hong Kong. It's about a tough young Yankee whose reunion with his estranged wife has startling and tragic repercussions before he embarks on an entirely new life. The action, rugged, tender and mysterious in turn, is not exactly crystal clear, but both the types and locale intrigue and prevent interest from flagging. Reliable industrial "double bill."

Story.—Stuart Allison, a slick American operating from Hong Kong, and Marion, his estranged wife, are reunited thanks to O'Hara, an inscrutable Oriental. Later, Allison learns that Marion is not only a drug addict, but also the accomplice of Wu, a renegade who has relieved the Chinese National Government of a fortune in bonds. O'Hara plans to grab the loot, share it with Allison and save Marion from other crooks. O'Hara, actually working for the National Government, gets killed and Taggert, an unscrupulous Englishman, and Wu start trouble. Allison's life is threatened, but he liquidates Wu and Marion eliminates Taggert before taking poison. Allison then secures the bonds, but hands them to their rightful owners at the instigation of Marissa, an alluring dancer.

Production.—The picture's many story threads are rather loosely plaited at the start, but no untidy ends trail at the finish. Carol Ohmart has beauty and talent as the ill-fated Marion; Vince Edwards makes a husky Allison; and Vic Diaz impresses as O'Hara. The supporting players also convince. It has a well-plugged feminine interest and authentic backgrounds, ranging from low dives to sinister streets, and suspenseful situations.

Points of Appeal.—Crowded yarn, virile and attractive cast, popular romantic angle and showmanlike fade-out.

Three Came to Kill

United Artists. American (A). Directed by Edward L. Cahn. Featuring Cameron Mitchell, Lyn Thomas and John Lupton. 6,356 feet. Release September 12, 1960

UNPRETENTIOUS, yet gripping, crime melodrama. It describes an unsuccessful attempt by gunslingers to assassinate a foreign potentate, and ends on a hectic note. The estimable and evil characters, portrayed with like realism, are assembled in the modest home of a Los Angeles airport announcer, and poignant human interest artfully balances the rough stuff. Good "second."

Story.—Ipara, a Kharem rebel, engages Marty Brill, a psychopathic killer, and Dave Harris, his aide, to liquidate Gourem-Nara, ex-premier of Kharem, a Middle East country, on his departure from the U.S. The thugs invade the home of Hal Parker, an announcer at the Los Angeles airport from which Gourem-Nara's plane will leave. They threaten Hal and his wife, June, unless Hal sends a code message telling them when the plane takes off. They plan to blow up the aircraft with tracer bullets, but Hal, although desperately anxious for June's safety, informs the police. The crooks are spectacularly shot down, Gourem-Nara boards his plane and June is unharmed.

Production.—The picture is a bit far-fetched, but Hal's cruel dilemma and Marty's stark villainy allow little time for fault-finding. Lyn Thomas is a comely and appealing June: Cameron Mitchell pulls out all the stops as the savage, gun-crazy Marty; and John Lupton wins sympathy as the menaced Hal. The adoption of the documentary approach strengthens conviction and puts an additional kick into the climax.

Points of Appeal.—Holding tale, sharp characterisation, obvious feminine angle and breath-taking finale.

Jungle Hell

Orb. American (U). Photographed in Eastman Color. Directed by Joseph R. Juliano. Featuring Mr. and Mrs. William Phillips. 5,500 feet. Release October 3, 1960

JUNGLE travelogue, photographed in Eastman Color. It's a cine-camera record of treks into the Panamanian wilds by two parties intent upon selling hostile Indians the idea of an extension to the Panamanian Highway. The film is half drama and half documentary, but the marriage fails to produce much suspense or many thrills. Moderate "second."

Production.—The picture concerns Mr. and Mrs. Bill Phillips, well-known American explorers, and Tom Guardia, a local official, and his companions. Each group takes a different route through the jungle to achieve the same —gain permission from the savage Choco Cuna Indians to extend the Panamanian H way. Tom Guardia and his fellow surveyors liquidated and Mr. and Mrs. Phillips owe survival to the U.S Army Helicopter Service, oddly enough, the penultimate drama la urgency and punch. The camera work meets demands and there are one or two intrigu animal and native "shots," but its commenta like the story treatment, is flat.

Points of Appeal.—Title, Eastman Color a "U" certificate.

The Stormy Man

Gala. Japanese (A). CinemaScope. Photograp in Eastman Color. Directed by Umeji Ino Featuring Yujiro Ishihara, Miye Kitahara Nobuo Kaneko. 7,800 feet. Release not fix

MUSICAL melodrama, a Japanese produc with English sub-titles. Finely photographed CinemaScope and Eastman Color, it conc the professional rivalry among Tokyo's j drummers. The types are, needless to Oriental, but the tale follows a familiar popular Western pattern. A rich mixture of so music and tender and violent action, served new and bizarre surroundings, it will intrigue majority. Good art house and commercial booking.

Story.—Miyako, beautiful manager of a Tokyo jazz band, gives Sonny, a young drummer, a chance when Charlie, her conceited "sticks," lets her down. Sonny is a wow and Sakyo, a critic, promises to boost Sonny provided he helps him win Miyako. Sonny achieves fame, but injures his hand in a scrap involving Mary, a dancer, and loses a highly publicised popularity contest against Charlie. Sonny then turns vocalist, but later hits the bottle and he and his worried mother quarrel over Eiji, his classical musician brother. Miyako consoles Sonny and they become lovers, much to the fury of Sakyo, who threatens Eiji's debut as a composer-conductor. Sonny deserts Miyako, but Sakyo, still mad, has Sonny beaten up. However, Eiji's recital is a triumph, Sonny and Mikayo are reunited, and Sonny's mother approves.

Production.—The picture effectively uses romance and rough stuff to bridge the gaps between the jazz numbers, yet logically lowers its happy curtain on a classical music concert. Yujiro Ishihara thoroughly convinces as the talented, though hot-headed, Sonny; Miye Kitahara makes an appealing Miyako; and Nobuo Kaneko is quite a menace as the unscrupulous critic, Sakyo. Its supporting players, too, register. The "jam sessions" and night club and street scenes are superbly photographed and the English sub-titling is more than adequate.

Points of Appeal.—Holding story, competent cast, shrewd direction, fresh locale, hot music, CinemaScope and Eastman Color.

Pickpocket

Mondial. French (A). Directed by Robert Bresson. Featuring Martin Lassalle, Marika Green and Jean Pelegri. 6,750 feet approx. Release not fixed

OFF-BEAT crime melodrama, unfolded in Paris. It concerns an introvert who cocks a snook at the law by becoming a pickpocket, but is finally redeemed through love. The players are adequate, and every trick of the "light-fingered brigade" is revealed in fascinating and amusing detail. Enigmatic, yet intriguing and moving, it should titillate the high-brows. Very good art house proposition.

Story.—Michel, a sad-faced, inhibited youth, joins a gang and successfully works race tracks, railway stations and the "Underground" as a pickpocket. Michel's mother, whom he had robbed, dies, and Michel shows some interest in Jeanne, his mother's helper. When his partners are caught, Michel goes abroad, but eventually returns, broke. He seeks out Jeanne, now an unmarried mother, and supports her by taking

continued on page 22

Showmanship

—by FRANK HAZELL

ONE the most effective methods of publicity for mo industries is that operated on a platform divorce rom the direct individual sales of the particu product.

Nati l contests, the campaigns for Dairy Queen bathing Beauties and Miss Scunthorpes and B rnemouths all gain for industry—its produc and towns a degree of national press covera far greater than direct paid advertisements ould achieve.

In t cinema we have very few national campaigns that are not concerned with individual films or companies, so the Miss Cinema of Great Britain contest organised by the SCMA should have the support of every cinema and film interest in the country, as part of the broader pattern of film showmanship.

This year the Miss Cinema contest has an exciting list of prizes. For the winner, a holiday in Italy, travelling luggage and clothes, gold wrist watch, night out in London and a visit to an Italian film studio to meet stars and technicians, the latter provided by Unitalia.

Second prize is a holiday at Butlin's and again clothes, make-up and many other gifts. The third prize-winner has a week-end in London with a visit to a night-club with all the trimmings.

For the cinema managers, the contest will provide fine press copy.

I have not the space to give the rules of the contest, so I suggest you send for the beautifully produced booklet, which is ideal for your local papers, to the organising Secretary, Graham Whitworth, 30 Danvers Street, Chelsea, S.W.3.

Give this great national contest the support it deserves.

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

E. H. Anthony, Dominion, Harrow.
R. W. G. Bennett, Gaumont, Nottingham.
W. Davies, Empire, Glossop.
A. Evans, Savoy, South Shields.
N. C. Longley, Hippodrome, Putney.
W. J. Tull, Odeon, Lewes.
L. F. Adams, A/M, Odeon, Ipswich.
A. Broadhurst, Luxor, Eastbourne.
R. C. Girdler, Odeon, Hemel Hempstead.
G. R. Tannahill, A/M, Regal, Paisley.

SEALS OF MERIT

J. A. Scardifield (third), Odeon, Dover. (Life Member No. 164).
E. A. Gislingham (third), Gaumont. Cheltenham (Life Member No. 99).
F. Tyler (fourth), Regal, Brixton. (Life Member No. 274.)
D. Hughes (fifth), Savoy Palace, Newark. (Life Member No. 216.)

THE COMPANY OF SHOWMEN

A ticket for Leslie Phillips

F. F. CHAPMAN, New Empress, Nottingham, arranged a "personal" for Leslie Phillips in conjunction with the screening of "Carry on Constable."

When he arrived, the actor got booked for a driving offence. Considering the experience he had in the film he should have foreseen that this kind of stunt might be played. The "policeman" was the staff foreman from the New Empress, and Mr. Chapman gained main press mentions on this appropriate welcome.

Reginald Sutton, Ritz, Derby, went for the membre for "Eyes Without a Face." A large notice above the cash box informed patrons they were completely insured whilst watching the film and a fainting chart was also displayed at the cinema entrance showing how female and male faintners were faring.

Operation table

His foyer display had everything—severed limbs, white sheets, operation table and its tray of instruments, the corpse, and, of course, "buckets" of blood. A girl, with her head swathed in bandages, walked through the town with an advertising placard.

I must say I prefer **E. F. Bailey's** interpretation of the "Two-Way Stretch" to those of other managers who have convict costumes and shaven heads. At the Ritz, Stockport, the "two-way stretch" had more to do with certain under garments, and the ladies displaying these, as part of the foyer display, would have caught my eye far more than the authentic gaol bird.

Mr. Bailey managed to gain some useful extra press through the various newspaper contests suggested for this film. The painting and maze blocks were used, the story strip, and also in conjunction with a local store, advertising space was taken by them on their swimsuits. Theatre and film had equal credits. This was part of another contest in which the public were asked to provide lines of dialogue for Peter Sellers if he had taken one of the swimsuits to gaol with him.

Feature

For the gala opening of "The Nun's Story" Bailey invited the Mayors of all the surrounding boroughs and other civic dignitaries, together with the clergy. This provided the main lead coverage in newspapers not normally co-operative on ordinary film events. Mr. Bailey did, however, manage the film story, not in serial form but as a main feature, in one paper. Schools, bus proprietors and welfare officers were circulated.

Set pattern

The whole campaign was organised to break away from the set pattern of normal theatre coverage and concentrated on direct approach and general word of mouth.

Andrew Menzies, Coliseum, Glasgow, had good press coverage for "The Angry Silence." This film subject is obviously good press copy at this time and here the coverage was well illustrated and good use of the contest material incorporated with general film coverage.

At the Regal, Darlington, **A. Heaton** had the Mayors of four towns attend the opening of "The Nun's Story," together with magistrates, clergy, councillors, police and members of the law.

Special emphasis in display was on the tastefully illustrated paperback, and an extensive use of throw-aways emphasised the extended run and advanced booking policy.

Theatre display

A. G. Glover, Astra, Sundern, had a large "mummy" on the top of his canopy as part of the front-of-theatre display for "The Mummy."

It appears the RAF medical staff were most co-operative in the loan of bandages and the "mummy" was toured around the camp and used in the sergeants' mess on dance night as part of a contest linked to the film.

Frederick Vere, ABC, Boscombe, had a horse and rider touring the town for "Follow That Horse."

Dressed as a jockey, the rider distributed "racing tips" and the saddle cloth was lettered with programme details.

Gala opening

Another fine gala opening for "The Nun's Story" was arranged by **A. Broadhurst,** Luxor, Eastbourne. The foyers were decorated with plants and flowers provided by friends of the theatre and advance booking forms were handed to all patrons the week prior to playdate.

Although a separate postal district, Muswell Hill is, for municipal purposes, a part of the Borough of Hornsey, which every year holds an elaborate carnival, and is included in the itinerary and the arrangements. As a prominent man in the entertainment of the district, **A. E. Barker,** of the Ritz, assists in a number of ways, but this year he received a personal call from the Mayor asking him to help with the judging of the entries, and he actually judged the heavy-motor section.

The Showman also commends . . .

Figures in parentheses indicate number of credits

AMERENA. P. C., Odeon, Ramsgate: The Unforgiven. **Archer, P. A.**, Odeon, Sutton Coldfield: The League Of Gentlemen. **Aspden, W. W.**, Odeon, Blackburn: The League Of Gentlemen. **Adams, L. F.**, A/M., Odeon, Ipswich: Toby Tyler. **Alexander, J.**, Gaumont, Wolverhampton: The Teenage Show. **Ashford, P. R.**, Odeon, Erith: Public relations. **Ames, J. O.**, Odeon, Weybridge: Never Let Go. **Allen, L. H.**, Forum, Fulham: Hercules Unchained. **Allen, A. A.**, Regal, Sidcup: Land Of the Pharaohs, Hercules Unchained, Sands Of the Desert, Sign Of the Gladiator, In the Nick (5). **Archer, D. J.**, Empire, Coventry: Hercules Unchained.

BRETTON, P., Albert, Brighouse: Pillow Talk. **Baldwin, J. S.**, Plaza, Wombwell: Theatre publicity. **Barbour, G. B.**, A.M., Regal, Gt. Yarmouth: Never Let Go, Samson and Delilah (2). **Bradshaw, R.**, Odeon, Leeds: The Mountain Road. **Bowden, R. D.**, ABC, Bournemouth: Hercules Unchained. **Bigny, E. C.**, ABC, Warrington: Hercules Unchained. **Bowen, S. H.**, Odeon, Newport: A Terrible Beauty. **Baker, G.**, Gaumont, Manchester: Solomon and Sheba. **Beacham, V.**, Odeon, Herne Bay: The Unforgiven. **Barstow, D. J.**, A/M., Gaumont, Portsmouth: The Unforgiven. **Baker, P. H.**, Odeon, North End: Wild River. **Brown, C. E.**, Gaumont, Preston: Once More, With Feeling.

CHARLESWORTH, R., Ritz, Birmingham: Follow That Horse, Goliath and the Barbarians, School For Scoundrels, Sergeant Rutledge (4). **Clarke, D.**, Odeon, Derby: Summer Of the Seventeenth Doll. **Crisp, A. G.**, Odeon, Southend: The Unforgiven. **Cook, R. L.**, Odeon, Middlesbrough: Public relations. **Cranfield, G. W.**, Odeon, Oldham: A Woman Like Satan. **Caro, S. P.**, Odeon, Clacton: The Unforgiven.

DOWNES, R. H., Gaumont, Birkenhead: The Challenge. **Docherty, C.**, Queen's Hall, Newcastle-upon-Tyne: Can-Can. **Deacon, V. H.**, Gaumont, Coventry: Rebirth Of A City, Public relations, On the Beach (3).

ELLIOT, J., Odeon, Gateshead: Around the World In 80 Days. **Edmondson, K. D.**, Odeon, Chester: Sink the Bismarck!

FELTON, R. J., Odeon, Wolverhampton: Who Was That Lady? **Fountain, F. J.**, Odeon, Nottingham: Cone Of Silence. **Francis, D.**, Odeon, Westbourne Grove: The Savage Innocents. **Francis, M. B.**, Gaumont, Southall: In the Nick. **Frewin, G. D.**, Gaumont, Rochester: Never Let Go. **Freedman, L.**, Odeon, Perry Bar: The League Of Gentlemen.

GLASGOW, J. G., Odeon, Wembley: The Savage Innocents. **Gold, J.**, Grosvenor, Hillhead: Carry On Constable, The Trials Of Oscar Wilde (2). **Gislingham, E. A.**, Gaumont, Cheltenham: Who Was That Lady? **Ghisletton, E.**, Odeon, Penge: Crack In the Mirror. **Green, J. A.**, West End, Birmingham: Solomon and Sheba, Children's club (2). **Goss, R. P.**, Gaumont, Chorlton: The Battle Of the Sexes. **Gordon, R. E.**, Odeon, Llanelly: Once More With Feeling. **Gilchrist, B.**, Gaumont, Carlisle: Cone Of Silence. **Gower, J. E.**, A/M., Gaumont, Wolverhampton: The Challenge. **Gibson, G. C.**, Gaumont, Tally Ho Corner: The Savage Innocents. **Gresty, H.**, Gaumont, Kings Cross: The Savage Innocents.

HORNE, H. J., Odeon, Scarborough: The Mountain Road. **Honeyman, R. G.**, Odeon, Ayr: Toby Tyler. **Hurry, E. C.**, Regal, Edmonton: The Savage Innocents.

INCE, S., Odeon, Bolton: Summer Of the Seventeenth Doll.

JONES, N. L., Odeon, Birmingham: Never Let Go. **Jones, A.**, Odeon, Jersey: The Savage Innocents. **Jenkins, J. R.**, Picture House, Leicester: Public relations.

LENNOX, G., Regal, Falkirk: Children's club, Public relations (2). **Larrosa, E.**, Gaumont, Bootle: Operation Petticoat. **Lord, A. J.**, Odeon-Astoria, Brixton: Conspiracy Of Hearts.

McIVER, R. C., Odeon, Ashford: Seven Thieves. **Meggison, C. P. W.**, Odeon, Blackpool: Cone Of Silence. **Murray, H.**, Gaumont, Sheffield: Crack In the Mirror, Public relations (2). **Mills, P. J.**, Gaumont, Liverpool: A Terrible Beauty.

NORRIE, M. N., Odeon, Andover: The Girl Rosemarie.

PIGG, L. H., A/M., Haymarket, Newcastle-upon-Tyne: Hercules Unchained, Dentist In the Chair (2). **Pass, D. H.**, Odeon, Dudley: Public relations, Who Was That Lady? (2). **Philcox, J. S. G.**, Gaumont, Bradford: Solomon and Sheba. **Prescott, C.**, Odeon, Bury: The Summer Of the Seventeenth Doll. **Putsman, L.**, Gaumont, Birmingham: Crack In the Mirror. **Parsons, R.**, ABC, Birmingham: Adventures of Huckleberry Finn.

RAMSDEN, J. A., A/M., Gaumont, Nottingham: Confessions Of A Counterspy. **Robinson, P. N. J.**, Odeon, Swiss Cottage: The Savage Innocents. **Rowling, E. K.**, Odeon, Guildford: Toby Tyler. **Roberts, R. B.**, Odeon, Watford: The Savage Innocents. **Roberts, C. W.**, Odeon, Wrexham: The Battle Of the Sexes.

STEVENS, B., Lyric, Wellingborough: Dentist In the Chair, Once More, With Feeling, Circus Of Horrors, Peeping Tom (4). **Sliman, A. M.**, A/M., Regal, Falkirk: Children's club. **Sparks, M. J.**, Odeon, Shirley: The League Of Gentlemen. **Searchfield, L. B.**, Gaumont, Holloway: The Savage Innocents. **Sandiford, G. E.**, Walpole, Ealing: The Savage Innocents.

THORNTON, P. J., Gaumont, Northampton: Never Let Go. **Tapsell, D.**, Gaumont, Hammersmith: Savage Innocents, Never Let Go (2). **Todd, R.**, Odeon, Blackpool: The Mountain Road, Public relations (2).

VICARY, D. W., Odeon, Temple Fortune: The Savage Innocents.

WEBB, A. C., Odeon, Canterbury: The Unforgiven. **Webb, W. L.**, Gaumont, Camden Town: The Ten Commandments. **Williams, A. E.**, Odeon, North Fields: The Savage Innocents. **Wilkins, T. B.**, Odeon, Kensington: The Savage Innocents. **Waller, R. S.**, Odeon, Leeds: Never Let Go. **Wise, C. R.**, A/M., Odeon, Sale: Sink the Bismarck! **Wells, A.**, Odeon, Peckham: Lords Of the Forest. **Wallworth, H. L.**, Essoldo, Hanley: Sign Of the Gladiator.

Kine.-MGM £600 Contest

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A FIRST-CLASS promotion put into action for "The Day They Robbed The Bank of England" by **A. G. Crisp** of the Odeon, Southend. It was carried out in conjunction with the Southend Carnival committee who wanted to stage a gala crowning ceremony for the Carnival Queen.

Everyone endeavoured to make this gala night a tremendous occasion, with a stage show, newspaper ads and editorial, foyer and front of house displays and gala programmes. All of these resulted in tremendous coverage for playdate and goodwill for the theatre.

For "The Day They Robbed The Bank of England," at the Odeon, Folkestone, **R. W. Lane** persuaded the Editor of the *Folkestone Herald* to print the maze block free of charge. Twenty car stickers, complete with credits, were utilised on vehicles in the town.

Specially compiled *Evening News* carrying the banner heading, "Bank of England Robbed" were used by newsvendors, carrying similarly worded contents bills.

Victorian pennies were used as teaser gimmicks.

More Credits

"The Day They Robbed The Bank of England."—G. D. Frewin, Gaumont, Rochester; B. T. Yeoman, Odeon, Twickenham; D. E. Walker, Odeon, Harlesden; G. E. Savell, Odeon, Romford; N. A. Cornell, Odeon, Barnet; J. I. Burns-Moyes, Odeon, Swiss Cottage; D. Tapsell, Gaumont, Hammersmith; W. I. Webb, Gaumont, Camden Town, H. J. Court, Gaumont, Portsmouth.

"Please Don't Eat the Daisies."—B. Easter, Gaumont, Norwich; L. Putsman, Gaumont, Birmingham; A. A. Allen, Regal, Sidcup.

"Never So Few."—G. B. Blease, Odeon, Bolton. F. Toole, Odeon, Blackheath; J. Gaukrodger, Odeon, Rotherham.

"The Wreck of the Mary Deare."—W. G. Brook, Ritz, Market Harborough.

"Libel."—G. G. B. Martin, Odeon, Gillingham.

"Gigi."—E. F. Evans, J. L. M. Judge, Playhouse, Folkestone.

"All the Fine Young Cannibals."—G. E. Sandiford, Walpole, Ealing.

This picture shows the largest float ever used in Britain by any film company. It is 50ft. long and was prepared by Warner-Pathe and ABC for display in London and the Home Counties during the release of Joseph E. Levine's "Hercules Unchained." Painted in vivid colours, it attracted much attention

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"KINE STUDIO REVIEW"

is published six times a year, and presents a comprehensive survey of British studios, production and technical developments. *The next edition will appear on September 29th.*

"KINE SALES & CATERING REVIEW"

is published six times a year, and covers all aspects of refreshment sales and cinema catering services. *Next edition: October 20th.*

"THE IDEAL KINEMA"

is the monthly architectural and technical guide to the latest activities in cinema design, decoration, theatre equipment and projection practice. *Next edition: October 13th.*

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CEA BRANCH REPORTS

—continued from page 7

Sussex decides to have two-monthly meetings

SUSSEX.—Because there is so little support by members, the branch has decided to hold its meetings every two months, instead of monthly.

Regret at the recent poor attendances was expressed at the September branch meeting, held in Brighton, when the decision to hold fewer meetings was made. Nine members out of a total of 56 attended.

Secretary Arthur Taylor said he had made a check of attendances. "They have fallen very materially since last year," he reported.

Commented J. D. Richards: "The trouble is that there are very few exhibitors, as such, left. Most of our membership is made up of managers. We have only about six exhibitors, and we get a pretty high attendance from them. The fall has been in attendance by the managers."

Transport charges.—The case of a local film transporter who had put up his charges without consulting the branch was discussed. It was generally agreed that an increase was justified, and it was decided to accept an increase of 7½ per cent. instead of a flat 4s. increase which had been included on some members' accounts.

Subscriptions.—Reviewing the next General Council agenda, delegate Douglas Richards said that increased subscriptions which were likely to follow the GC being given power to raise them would range from 9s. 3d. in the lowest grade to £4 10s. for the top-grade of cinemas.

IN BRIEF

● Lavells Ltd., of London, the confectionery and tobacco firm, has acquired 95 per cent. of the share capital of the Warrington Picture House Ltd., proprietor of the Empire, Warrington. It is understood that the long term use of the premises is undecided, but for the time being the Empire will continue as a cinema.

● By Christmas it is estimated that the Odeon, Leicester, will have been completely modernised and redecorated—without closing—at a cost of some £20,000.

● G. Lewis, manager of the Tower Cinema, Briggate, Leeds, has left to take up a managerial post in Brighton. He is succeeded at the Tower by J. H. Moulding, who has been managing the Crescent cinema, Dewsbury Road, Leeds, another Associated Tower cinema.

● Lancashire Cinema Old Boys' Association and Manchester Cinematurians will hold the joint snooker and bowling competitions at the Levenshulme Catholic Club, Levenshulme, Manchester, on September 16.

● The Plaza, Stockport, will stage the pantomime "Babes in the Wood" from Boxing Day to January 7.

● The chairman of Associated Television was incorrectly named in last week's KINE. as Emile Littler. The chairman of the company is, in fact, Prince Littler.

● The Ritz, Babington Lane, Derby, has closed and will be converted as a supermarket. The Ritz, then called the Midland Electric Theatre, opened on July 27, 1910.

● The lease of the New Shakespeare Theatre, Liverpool, which has about 30 years to run, is being offered for sale by Miss Anna Deere Wiman. The theatre has been closed since January, 1959.

● The Pioneer cinema, Dewsbury, Yorks, seating just under 1,400 has been acquired on lease by the Essoldo Group. Owners are the Dewsbury Co-operative Society and the lease was negotiated by Harris and Gillow of Wardour Street.

● The 1,700-seater Curzon cinema, Prescot Road, Liverpool, has closed, having been sold by Bedford Cinemas (1928) Ltd. to a company for development as a supermarket and four shops.

● Scholes Picture House, Wigan, now closed, has been sold to Wigan Corporation. The purchase price has not been disclosed.

● Voting at a public meeting held in Wrexham on September 7 was 260 to 100 against Sunday opening of cinemas. It is probable that a petition will be presented for a poll.

REVIEWS

—continued from page 18

an honest job. He cannot, however, resist the temptation to fleece a casual acquaintance of a big racing win and falls into a police trap. Michel gets a prison stretch, but during Jeanne's visits discovers that he genuinely loves her.

Production.—The picture stimulates the imagination while presenting a new permutation of the "crime does not pay" theme. Martin Lassalle seldom changes his expression as Michel, but there is something haunting about his looks; Marika Green makes a poignantly passive Jeanne, and Jean Pelegri impresses as the police inspector who ultimately corners Michel. The cause of Michel's grudge against society is not too clear, but much can be learned from the lessons in pickpocketing, and the salutary climax definitely has no double meaning.

Points of Appeal.—Unusual tale, subtle direction, title and lucid English sub-titles.

In Six Easy Lessons

Mondial. French (X). Directed by Jacqueline Audry. Featuring Dany Robin, Odette Laure and Fernand Gravey. 8,100 feet approx. Release not fixed

SEX farce, set in turn-of-the-century Paris. It's about a comely working girl who takes a "charm school" course and, after deserting old acquaintances, becomes a leading lady of the boulevards. The play lacks brevity, but the acting is clever, its asides are saucy and the period backgrounds enchant the eye. It scores on balance. Light booking mainly for specialised halls.

Story.—Ginette Masson, a pert miss employed in Montmartre, loves Robert, a bar pianist, but permits Count Stanislas, an expert on etiquette, to teach her fine manners. Labaume, a business man, installs Ginette in an apartment, but her airs get him down. Racinet, Labaume's partner, buys her favours and Amelie, Ginette's singer girl friend, and her eccentric sweetheart, Gegene, become Ginette's maid and butler. One day, Robert visits Ginette and announces his forthcoming marriage. Ginette has a slight yearning for the old Montmartre days, but soon realises that there is no going back.

Production.—The picture is vintage champagne, but suffers by being served leisurely in too long a glass. Dany Robin has a way with her as Ginette; Fernand Gravey is theatrically effective as Stanislas; and Odette Laure and Darry Cowl furnish some broad comedy as Amelie and Gegene. The scenes at the school for coquettes reveals that striptease is no new invention and there are one or two genuinely touching moments, but the director doesn't quite know when to say "when."

Points of Appeal.—Bubbly story, attractive cast, intriguing title and fluent English sub-titles.

YOUR FILMS

—continued from page 10

has widened its scope. Many exhibitors will be blessing "The Brides of Dracula."

\+ + +

MAKE no mistake, "The Lost World" (Twentieth Century-Fox—CinemaScope), the spectacular screen version of Conan Doyle's time-honoured novel, has turned up trumps.

\+ + +

"INHERIT THE WIND" (United Artists) is meeting some sales resistance in industrial situations, but it's being steadily overcome.

\+ + +

THE far from happy fate of "The Gallant Hours" (United Artists) is much more easily understood. It's a well-acted World War II screen biography, but, let's face it, who in this country cares about America's revered Admiral Halsey, even though he's impersonated by James Cagney?

\+ + +

THIS issue contains a review of "Watch Your Stern" (Anglo Amalgamated—British). The comedy comes from the infallible "Carry On" stable and has already had smash work-outs in the Isle of Man and Jersey. Get on it quick!

TRADE SHOWS

LONDON

September 19:

Mining Review (U). Data. Celluloid. 10.15 a.m.

Private Property. Cross-Channel. Kate Manx. The Preview Theatre. 2.30 p.m.

Clue of the Twisted Candle (U). Anglo Amalgamated. Hammer. 10.30 a.m.

Not a Hope in Hell; Holidays in the Sun (short). Archway. Celluloid. 10.30 a.m.

September 20:

Dinosaurus (A). Rank. Own Theatre. 2.30 p.m.

Pathe Pictorial Nos. 300, 301, 302; Rabbit's Feat (short); A Witch's Tangled Hare (short). Warner Pathe. Corner Cinema, Soho Square. 11 a.m.

September 21:

October Moth (A). Rank. Own Theatre. 2.30 p.m.

September 22:

The Dark at the Top of the Stairs. Warner Pathe. Warner, Leicester Square. 10.30 a.

MANCHESTER

September 19:

The Mobster. British Lion. Theatre Royal. 10.45 a.m.

September 21:

The City of the Dead. British Lion. Theatre Royal. 10.45 a.m.

LATE EXTRAS (LONDON)

September 15:

Love Now, Pay Later (X). Gala. Belinda Lee. Berkeley, Tottenham Court Road. 10.30 a.m.

September 16:

The City of the Dead. British Lion. Studio One. 10.30 a.m.

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20th CENTURY-FOX

PRODUCTION

IN BRITAIN

PINEWOOD STUDIOS

where **SINK THE BISMARCK!**

and **SONS AND LOVERS**

were made by 20th Century Fox

is honoured to have been chosen for their mammoth productior

CLEOPATRA

A Vote of Confidence in the Future

from SPYROS SKOURAS, president of 20th Century-Fox

YOU have observed over the past few months, by the box-office records of "Sink the Bismarck!" "South Pacific," "The Lost World," "Can Can," "From the Terrace," "Sons and Lovers," and "Let's Make Love," dramatic proof that 20th Century-Fox has launched its most ambitious programme, designed to meet the demands of English-speaking people everywhere—a vote of confidence in the future of our industry.

But it is a challenge. It is not enough merely to make outstanding cinema attractions. It is essential that those pictures be effectively exploited through the application of well-planned, extensive and intensive showmanship, aimed to attract large audiences to your theatres.

Twentieth Century-Fox has pledged additional outstanding attractions for the remainder of 1960 that will meet the present tastes of the audiences of the world and will contain superior entertainment in comedy, suspense, action-filled drama and breathtaking adventure to attract the audiences we have lost to television.

It has been gratifying to watch the growing appreciation on the part of exhibitors that each motion picture presents its own distinct approach in showmanship. Those exhibitors who have been willing to handle them in this way have been amply rewarded.

Twentieth Century-Fox will continue to do its share in keeping the public informed and interested in the vast number of outstanding film attractions it is producing.

And while on the subject of future releases, I would like to take this opportunity to congratulate the artists and artisans of the British film industry for the excellent work that made D. H. Lawrence's "Sons and Lovers" such an extraordinary success on both sides of the Atlantic. It joins "The Inn of the Sixth Happiness" and "Sink the Bismarck!" as films which 20th Century-Fox is proud to have produced in Britain.

But the greatest measure of satisfaction comes from knowing that 20th Century-Fox has been able to fulfil its obligations to the exhibitors, not only in Great Britain, but throughout the world, in supplying many films, with dependable regularity, the majority of which, we are happy to say, met with our expectations at the box-office.

We feel that the following attractions recently produced in England and soon to be released, namely "Circle of Deception," starring Bradford Dillman, Suzy Parker, with Harry Andrews, produced by Tom Morahan and directed by Jack Lee; "The Millionairess," starring Sophia Loren, Peter Sellers, Alastair Sim, Vittorio De Sica, Dennis Price and Noel Purcell, a Dimitri de Grunwald Production, produced by Pierre Rouve and directed by Anthony Asquith, and "The Mark," a Raymond Stross-Sydney Buchman Production, starring Maria Schell, Stuart Whitman and Rod Steiger, produced by Raymond Stross and directed by Guy Green, will generate the same response.

But the picture that will probably be the greatest motion picture produced abroad is "Cleopatra," in Todd-AO, currently in production in England and starring Elizabeth Taylor, Stephen Boyd and Peter Finch and others, and produced by Walter Wanger and directed by Rouben Mamoulian, and it will be eagerly awaited by exhibitors all over the world.

Twentieth Century-Fox's extension of its Hollywood production schedule to include Great Britain is now in full operation. Titles of some of the films scheduled include: "Turn of the Screw," directed by Jack Clayton and starring Deborah Kerr; "The Visit," directed by Nunnally Johnson and starring Ingrid Bergman; "Let's Get Together," starring the new sensation, Julie Newmar and Tom Ewell; "Royal Canadian Mounted," starring Robert Ryan, co-starring Theresa Stratas, native-born Canadian singer making her debut in this quota picture.

The response of exhibitors in encouraging us to go forward and produce so many films, not only in the United States but in Great Britain and elsewhere throughout the world to overcome the competition of television, is very gratifying.

If all of us unite in this resolve and are equipped with the ammunition to bring it about, not only in terms of sufficient pictures, but also new methods of exploitation and showmanship, we can again attract to our theatres the lost audiences.

And we approach this task, confidently —reassured by the warm friendship and co-operation of the exhibitors and Press in Great Britain.

British Programme Will Continue as Planned

says executive producer ROBERT GOLDSTEIN

OUR expanded British production programme will be implemented to the full, although I personally regret that I had to relinquish the reins at this time and take over in Hollywood on the tragic death of Buddy Adler.

Nevertheless, the organisation I have built up in London is, in our view, the best in know-how and enthusiasm that we could assemble, and I am glad to assure exhibitors that no changes are contemplated for the present British set-up.

The full schedule of production will be maintained and a new production head is being appointed who will carry through all the plans Mr. Skouras and I have discussed, and carry on all the activities of major British productions under my supervision.

The present production staff in Soho Square will be retained, including John Copley, secretary and director of 20th Century-Fox Productions ; Ernest Holding, production supervisor and director of the company ; and Mrs. Nora Roberts, casting director.

The production staff which operated under me will continue to function intact and we will make the same number of pictures described by Mr. Skouras at his press conference a few months ago.

This will mean that British exhibitors will be assured of a continuing flow of great British and Hollywood productions from 20th Century-Fox.

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I believe in British films for Britain

By J. F. PATTINSON, managing director

WHEN Twentieth Century-Fox's president, Spyros P. Skouras, arrived in England in June to announce the company's big-scale British production programme I remarked that it was one of the proudest days of my life.

And so it was. For two main reasons. For a number of years my colleagues and I in the British organisation had been pressing Mr. Skouras and our other American executives to make more British films.

We believed strongly that the British public wanted British films and that British studios could make top-line pictures as well as anyone, anywhere.

This belief had been borne out, I think, with box-office hits like "Island in the Sun," "The Sheriff of Fractured Jaw," "The Inn of the Sixth Happiness" and "Sink the Bismarck!" So Mr. Skouras's announcement of Fox's £7 million British production programme was, in a way, a recognition not only of our campaigning over the years but also of the star and technical talent we have in England.

Here to stay

As a result, the British production scene, as far as Twentieth Century-Fox is concerned, has never been so busy. And I can assure you that this volume of production activity is here to stay.

Building up to our present impressive British production line-up has been done in a variety of ways. In the early days we were feeling our way into the future—by making small, yet very often most successful films, e.g., "Smiley"; by making deals with outside producers like Herbert Wilcox ("The Navy Lark"), and with big studio pictures such as "The Inn of the Sixth Happiness."

Today, having come through those three types of experience, we have reached the point where everything comes under one umbrella —the Twentieth Century-Fox umbrella. Today our production activity here is not designed solely for the British market. It is designed for world market pictures.

Of course, the fact that we have everything under our own umbrella now does not mean we shall not make deals with outside producers in future. All the time producers are coming to us with projects and if we think any of them are worthwhile we'll lose no time in giving them our complete backing.

But the important thing is that we have established a definite and important Twentieth Century-Fox British production programme. Films like "Circle of Deception," which Tom Morahan is producing and Jack Lee directing with Suzy Parker and Bradford Dillman in the star parts, are Twentieth-Fox films in every sense of the word.

Currently, "The Mark," the Raymond Stross-Sydney Buchman production, is being filmed at Bray with Rod Steiger, Maria Schell and Stuart Whitman in the leading parts. Raymond Stross is producing and Guy Green is the director.

The biggest production of the current line-up is, of course, the Todd-AO production, "Cleopatra," which is taking up three studios here. It is being produced by Walter Wanger, directed by Rouben Mamoulian and stars Elizabeth Taylor, Peter Finch and Stephen Boyd.

This film should be completed early next year and we shall be handling its exhibition in exactly the same way as "South Pacific."

The fact that "Cleopatra" is being made in Todd-AO particularly pleases us in the British organisation of Fox.

Originally, it was not planned to film it in this process, but we in England saw it as a wonderful subject for the Todd-AO cameras, which up to now have been used only for musicals.

We passed our opinions on to Hollywood and I think it was as a result of the continued requests we made to Mr. Skouras that the decision to make it in Todd-AO was finally taken.

As everyone in the cinema industry well knows, the need to develop and promote stars of real box-office value is absolutely vital.

No one realises the importance of this more than my own company. Twentieth Century-Fox is always looking out for new talent to develop and promote. Because, remember, it is with the new, young actors and technicians that the future of the film industry as a whole rests.

Box-office names

It is up to all of us—from the producer the small cinema manager with his front house displays—to try to spot the up-and-coming box-office names.

How can the cinema manager help? Well, I were a manager I'd make a point of finding out from my patrons what new names in films appealed to them. And the next time that particular actor or actress appeared in a film I was showing I'd boost him or her as much as I could in my local campaigns.

On the surface, that may seem a trivial cog in this big film industry machine, but it is the cinema manager who is in direct contact with the public, who can know most about what his particular patrons like and dislike. Remembering this, the role he can play on a local level is as valuable as any.

Big companies like my own can—as we

continued on page 28

Drums beat—

Trumpets sound

For 20th CENTURY-FOX

NEW BRITISH PRODUCTION PROGRAMME

Off to a good start with:
'Circle of Deception' 'The Mark'
'The Millionairess' and
'Cleopatra'—the first 65/70mm colour production in England—
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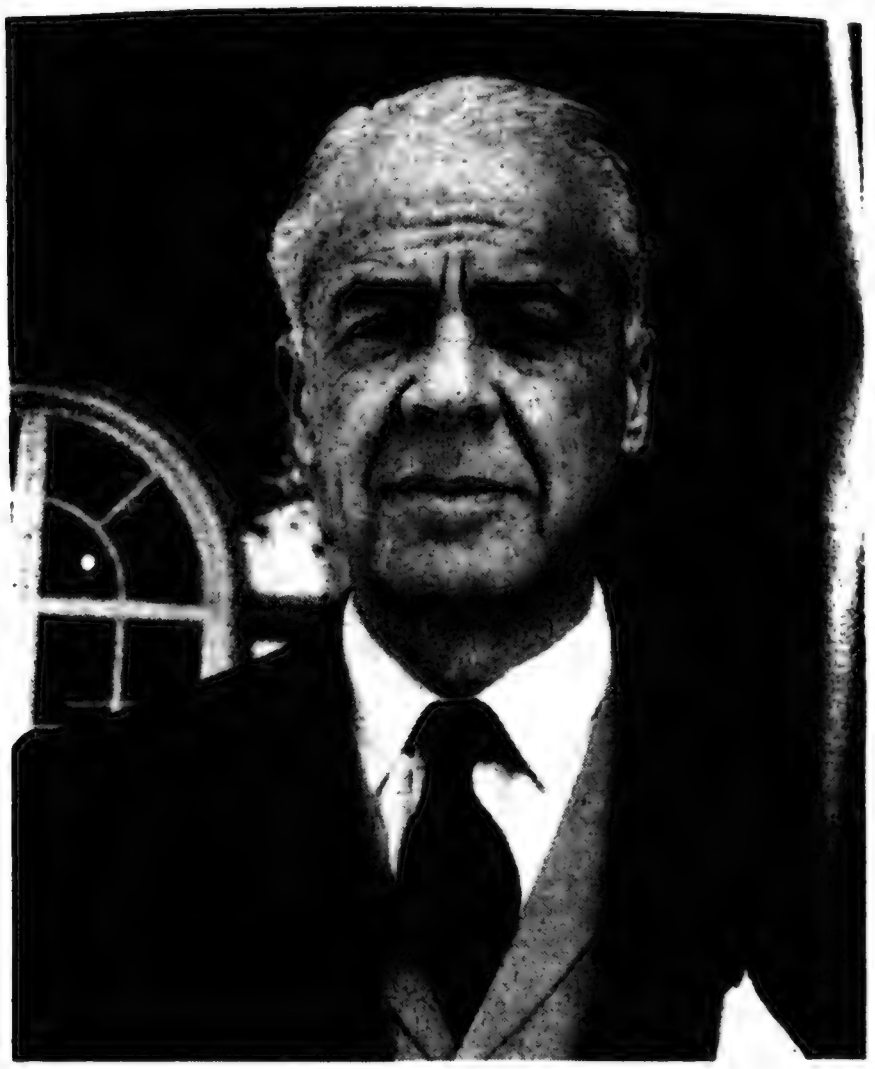
EASTMAN FILM

THE GREATEST ADVENTURE OF MY LIFE

By WALTER WANGER



TOGETHER with Rouben Mamoulian I am about to embark on one of the greatest adventures of my career in films. For we are setting out to present for the first time the full story and the true character of the most fascinating woman in two thousand years of history, and the two great figures whose brilliant careers in war and politics were finally dominated by their love for her: Cleopatra, Caesar and Marc Antony.

The idea first came to me after I had read Carlo Maria Franzero's book, "The Life and Times of Cleopatra," and realised that so far there had been no attempt in the entertainment world to present a complete picture of this amazing woman and the infinite variety of qualities she possessed which enabled her to capture the heart of all her people and the love of two of the greatest figures in the history of mankind.

I also felt that in this theme I had one of the most exciting and suspenseful romantic dramas that has yet been tackled on the screen, set as it was in these days of constant danger when giants of history fought ruthlessly and died violently in the cause of supreme power. From these vivid scenes from the days of conquerors and rebels will emerge the fascinating fact that, whereas Alexandria was the Paris of Cleopatra's day, Rome could be likened to Chicago. Right from the very start of the project there was only one actress I felt was ideal in every way to play the part of Cleopatra. I talked to her about the part a year before I came to Fox. This was Elizabeth Taylor, whose beauty and allure has fired the imagination of people all over this present-day world. Quite apart from her beauty and talent, however, Elizabeth Taylor is at exactly the right state of maturity to re-create the life of Cleopatra from the young queen of 20 until her regal eclipse by her own hand at the age of 38.

My conviction was cemented when

continued on page 10

THE STARS OF 20TH-FOX'S 'CLEOPATRA'

Peter Finch

Elizabeth Taylor

Stephen Boyd

We are very pleased to have contributed our small share—over the past 40 years—towards the impregnable position held in the Industry

by

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WALTER WANGER

-continued from page 8

approached Rouben Mamoulian about the direction of the film. Rouben and I are very old friends. Our partnership began with his first film, "Applause," and was repeated on the Garbo film "Queen Christine."

On this occasion he said: "I shall direct the film, provided you can get Elizabeth Taylor to play Cleopatra." For, as he says, "the mere mention of the name of Cleopatra has a bombshell quality and an imagination-stirring power that has remained undiminished in the four corners of the earth. She had some mysterious alchemy that has kept her spirit alive for two thousand years. There have been many other famous seductresses in history, but no other woman has had the power to fascinate the greatest writers, painters and sculptors, both of her own day and over all the centuries that have followed."

Deep research

It was only when we began to delve deep into the sources of research on "Cleopatra" that we fully realised just how many facets this amazing woman possessed, other than the beauty and magnetism which have been stressed in all other dramatisations of her life.

For, besides standing for sex at its most dangerous, provocative and fatal, it was with the wit and brilliance of her mind that she captivated and charmed all who crossed her path.

Besides having beauty and intellect, Cleopatra was a great queen under whose statesmanship Egypt returned to a period of prosperity and artistic greatness originally endowed by its founder, Alexander the Great.

She was also a brilliant general and leader of her army and navy with a flair for military tactics strengthened by constant study in her library in Alexandria which was the greatest in the world at that time, and where she also pursued her study of astrology, philosophy and science.

Beauty cult

One of the most gifted linguists of her age, she could converse with ambassadors from other lands in eight languages while, on the feminine side, she found time to devote to the cult of beauty, and wrote the first book on cosmetics based on her own experiments in oils and pigments.

I consider Rouben Mamoulian, with his vast experience of directing sensitive actresses such as Garbo and Dietrich and his great reputation for presenting drama underlined by realism both on stage and screen, to be the ideal director for this subject.

The selection of the two male actors to measure up to this strong personality was also one of vital importance.

Cleopatra met Caesar when she was 20 and he was 52. Besides being a brilliant soldier and conqueror, it is a little known fact that he was also a tireless womaniser and a great wit and lover of poetry. Cleopatra was the last and great love of his life. We feel that Peter Finch has all the qualities as an actor of depth and versatility for the part of Caesar.

Marc Antony, who fell passionately in love with Cleopatra when he was 40 and she was 25—like Caesar a great soldier who sacrificed the furtherance of a great milit career through his fatal attraction Cleopatra, will be played by Stephen Bo who, too, has both the physique and vi intelligence we require for the role.

We believe we are assembling one of t

continued on page 26

Stuart Whitman and Rod Steiger, stars of "The Mark"

Jack Lee is director of "Circle of Deception."

Here are stars Bradford Dillman and Suzy Par

Supplement to
KINEMATOGRAPH WEEKLY
September 15, 1960

RANK LABORATORIES

are
proud to
have been entrusted
with the processing of
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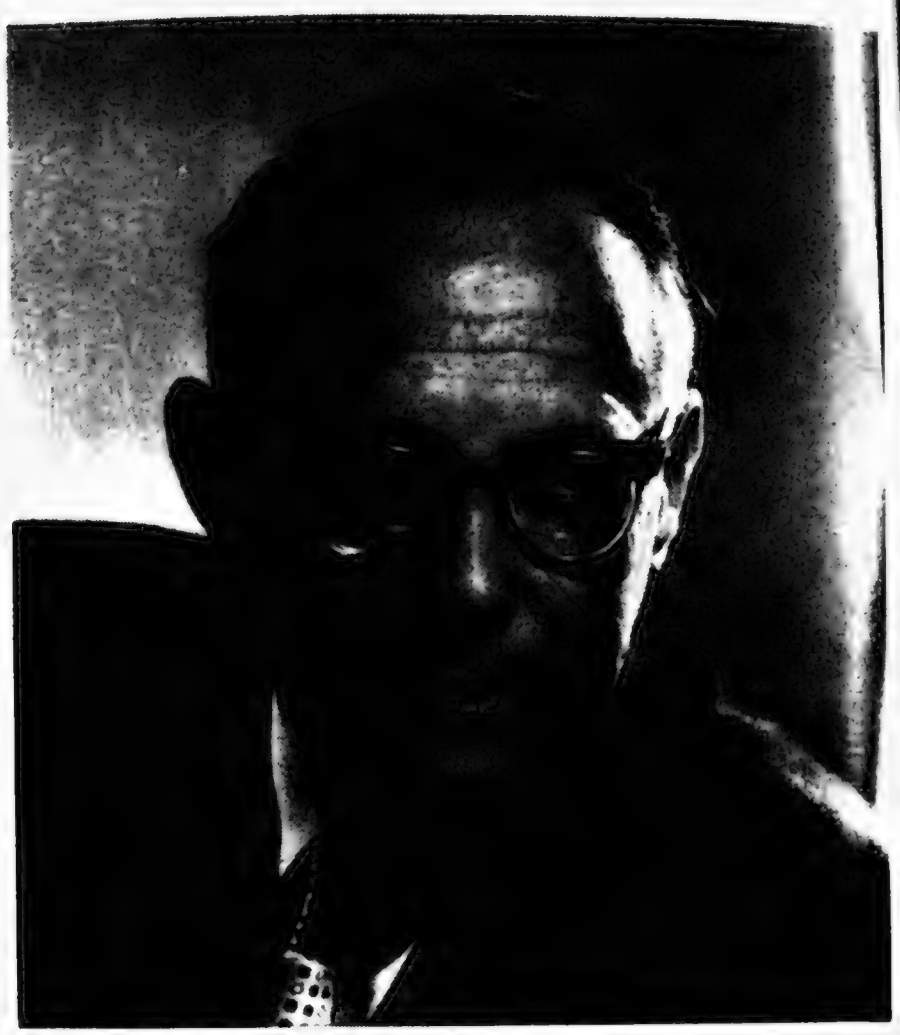
BRINGING PUBLICITY RIGHT DOWN TO THE PLAYDATE



By JOHN WARE, director of publicity and advertising

THE technique of good advertising and publicity is repetition and continuity. In an article in this issue, Mr. Pattinson, managing director of 20th Century-Fox, refers to the new publicity organisation which has been set up by our company in this country, whereby all the publicity of our films comes under my direction from the moment the story is bought until the release of the picture.

This gives us complete continuity from story purchase to playdate and enables us, as you can see from the example of "Cleopatra," where we have had tremendous national coverage even before Elizabeth Taylor arrived in this country, or Peter Finch and Stephen Boyd were cast, to keep the public constantly aware of the pictures which Fox is making and which your theatre will be playing.

We have set up in London the most powerful publicity unit that, I believe, has ever been assembled by an American company in Great Britain.

We have as co-ordinator of British publicity Giulio Ascarelli, who was our director of publicity in Paris for 15 years.

Director Guy Green, Rod Steiger and Stuart Whitman in a scene from "The Mark"

'Cleopatra' stills

Also on "Cleopatra" we have Phil G[ers]dorf, who is doing the American cover[age], having been released by Darryl F. Zan[uck] from "The Big Gamble" for this purpo[se] and a great British stills photographer, K[en] Danvers, who is going to cover the pict[ures] for the magazine layouts and special pub[li]city.

Associated with Ken Danvers will Norman Gryspeerdt, who took the stills our current best British box-office rele[ase] "Sons and Lovers," and he will be cover the stills on "Cleopatra."

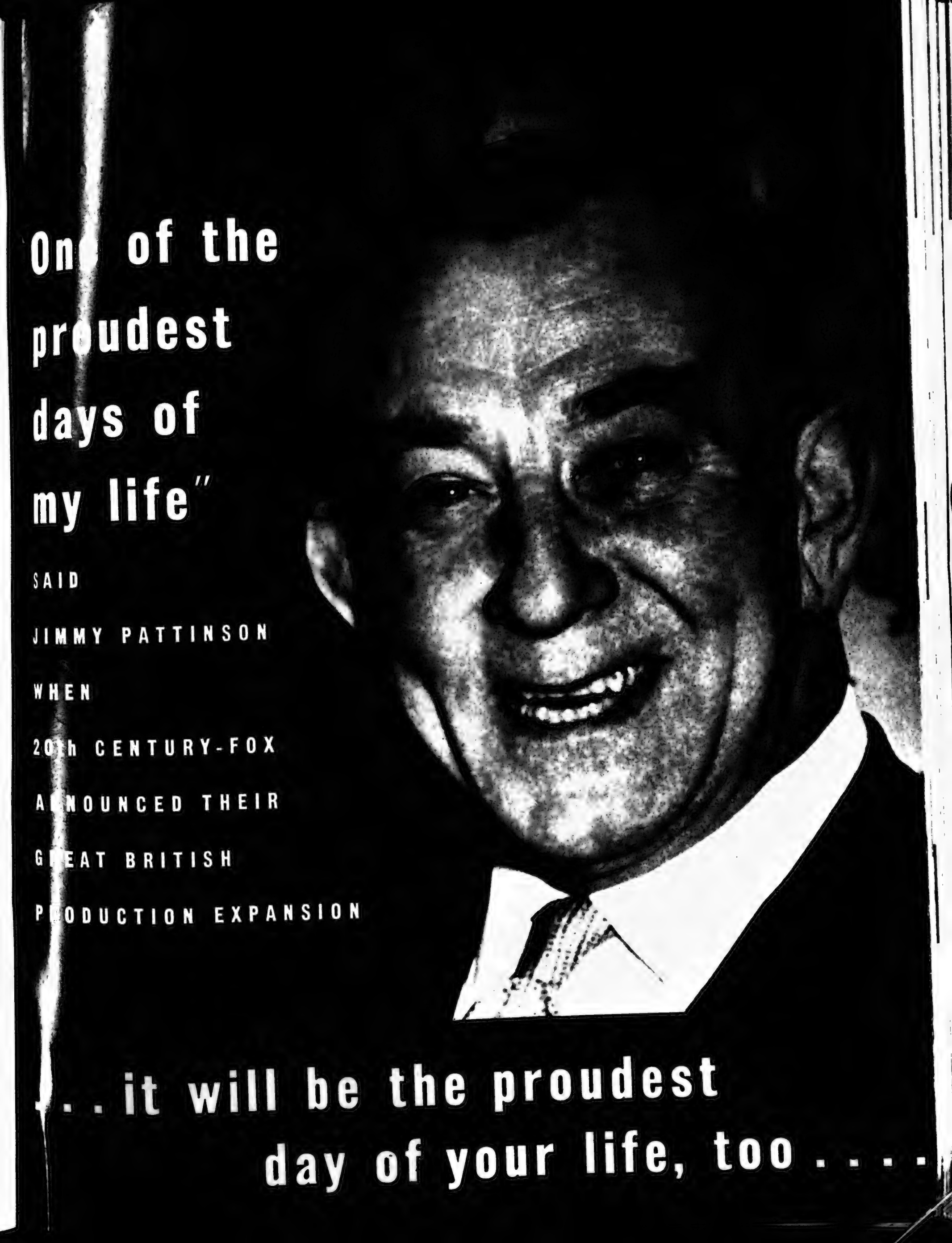
We have two publicists under the Bill B[at]chelor Organisation, who will be constan[tly] available to provide the newspapers, ra[dio] and television with stories from the produ[c]tion, both at the three studios we are us[ing] and on the Egyptian location.

Bill Batchelor himself, one of the be[st] known publicists in Fleet Street, will ke[ep] the coverage going until the premiere, that there will hardly be a day when you a[re] not reading something about "Cleopatra."

This technique is going to be applied all our big British pictures.

This follow-through from the beginning the story purchase to the release date wi[ll]

continued on page 17


One of the
proudest
days of
my life"
SAID
JIMMY PATTINSON
WHEN
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The Millionaires

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Supplement to
KINEMATOGRAPH WEEKLY
September 15, 1960

20th Century-Fox presents

SUZY PARKER · BRADFORD DILLMAN

CIRCLE OF DECEPTION

WITH

HARRY ANDREWS

Produced by TOM MORAHAN · Directed by JACK LEE

A CINEMASCOPE PICTURE

AVAILABLE SOON

20th Century-Fox presents

THE MARK

starring

MARIA SCHELL · STUART WHITMAN

and ROD STEIGER

Produced by RAYMOND STROSS · Directed by GUY GREEN

A RAYMOND STROSS - SIDNEY BUCHMAN PRODUCTION

A CINEMASCOPE PICTURE

PUBLICI

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enable Har ease, our exploitation mana- ger, to pla ox-office ideas to help the exhibitor, a go down to the studios and see that they put into operation during the time of the oduction.

This agai s a great step forward because it enables exhibitor to be brought into the picture ght from the day the cameras start to tu

We are providing on this picture, and on others wealth of television material, which we shooting with British Movietone News and ill make available as tv programmes your local station, which they are only anxious to use and tie in with the local lease date.

Our advertising campaigns, from the preliminary campaign in the West End before the opening of the picture, are designed to achieve national coverage for all our releases right down to playdate.

It is regrettable that the circuits are much more co-operative in sharing the cost of publicity at the time of release than the independent exhibitor.

Poster campaigns

When we have given the exhibitor all the publicity that we do from the initial launching, including expensive television advertising on release in which we co-operate with The Rank Organisation, and big poster campaigns in key cities which we post at 100 per cent. cost to 20th Century-Fox, we think that the exhibitor at least should be sufficiently inspired as a showman to tell his public that at last he has got the want-to-see picture playing at his theatre.

Fox is prepared, and always has been, to share 50-50 the expenses of exploitation with any exhibitor over and above his normal theatre weekly allocation.

The publicity should be spent away from the theatre, to draw more people into the box office from the widest possible area.

Experience

If any exhibitor wishes to take advantage of the offer and has not already done so, he should get in touch with Harry Pease, who will be only too eager to work out the details for a successful scheme with him, because we have found from experience in all theatres and all types of situation that the big picture only does big business when all the public have been told that it is showing locally. Word of mouth is too slow to do it by. A smart showman starts off with an SRO matinée because he has pre-sold his playdate.

It there are still exhibitors who rely entirely on the renter's national campaign, instead of seizing their opportunity and joining in the co-operative advertising and shouting over town: "I have now got, next week, a great picture which you have all been waiting to see."

We at Fox will mount the biggest publicity campaigns in show business on all our pictures, British and Hollywood, but we cannot do that final point-of-sale advertising unless the exhibitor is willing to play his part.

Bradford Dillman and Suzy Parker star in the CinemaScope release " Circle of Deception," drama of the Resistance Movement in Occupied France

Raymond Massey (second from left) and Gia son Daniel (right) star in " The Queen's Guards. " This is an Imperial Films production, produced by Michael Powell in Technicolor and Technirama 70

Home product heads Fox CinemaScope releases

Sophia Loren and Peter Sellers, who plays the part of an Indian doctor in "The Millionairess"

HEADING the great list of entertainment-packed 20th Century-Fox CinemaScope releases is an important British trio. In October, Dimitri de Grunwald's "The Millionairess," starring Sophia Loren, Peter Sellers, Alastair Sim, Vittorio de Sica and Dennis Price, will have its world premiere at the Carlton, Haymarket. This sparkling comedy will be released on the Rank circuit on November 14.

"The Millionairess" in Eastman Color is directed by Anthony Asquith. Sophia Loren and Peter Sellers have created two characters which should help to make this the British comedy of the year.

In post-production stage is "Circle of Deception," an espionage thriller directed by Jack Lee and starring Suzy Parker, Bradford Dillman and Harry Andrews. Based on a story by Nigel Balchin, "Circle of Deception" has just completed filming at Walton Studios.

Also nearing completion is the Raymond Stross-Sydney Buchman production, "The Mark," filmed at Dublin's Ardmore Studios and starring Stuart Whitman, Maria Schell and Rod Steiger, with an impressive British supporting cast headed by Donald Houston, Donald Wolfit, Maurice Denham and Paul Rogers.

Now ready for production at Pinewood Studios is Walter Wanger's "Cleopatra," one of the greatest British productions ever undertaken. It will use three studios, Pinewood, Elstree and Shepperton, and have a month's location in Egypt.

Raymond Massey in a dramatic scene from "The Queen's Guards"

Huge cast

In Todd-AO and Eastman Color, "Cleopatra," under the direction of R... Mamoulian, stars Elizabeth Taylor, ... Finch and Stephen Boyd and has a hug... of box-office supporting players.

Stephen Boyd has just completed a st... role opposite Juliette Greco and ... Wayne in Darryl F. Zanuck's "Th... Gamble," filmed in Eastman Col... Twickenham Studios and on location in ... lin, Paris, the South of France and ... Ivory Coast.

Faulkner novel

Following his role in "Circle of D... tion," Bradford Dillman has stepped int... co-starring role opposite Lee Remick ... Yves Montand in Richard Zanuck's "... tuary" in De Luxe Color, based on W... Faulkner's novel of the same name and "Requiem for a Nun."

Montand, following his triumph in ... Wald's "Let's Make Love," with Ma...

continued on page 21

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FOX PR DUCT

—continued f page 18

Monroe an- rankie Vaughan, which is hav-
ing a re -breaking pre-release at the
Carlton. H arket, is also expected to be
kept extren busy by Hollywood.

Frankie ughan, too, also as a result of
his perfor ce in "Let's Make Love," has
been signe y Fox to star in Garson Kanin's
comedy " he Live Wire," while Marilyn
Monroe v again work under the direction
of Geor Cukor in George Axelrod's
"Goodby Charlie."

Star roles

Anoth important Fox British release will be Mich l Powell's "The Queen's Guards," now filming at Shepperton in Technicolor and Technirama 70 with Raymond Massey and his son, Daniel, in the leading male roles and three glamorous women star roles waiting to be announced.

British actress Joan Collins is co-starring with Richard Egan in "Esther And The King," now being directed in Rome by Raoul Walsh in De Luxe Color. A big gala premiere is being set for this in December.

The next Hollywood picture in the Carlton, Haymarket, will be "High Time," in De Luxe Color, a new Bing Crosby musical comedy, co-starring Fabian, Nicole Maurey and Tuesday Weld, a cast designed to appeal to teenagers and family audiences alike.

Dramatic

"Murder Incorporated" is a dramatic exposé of the New York syndicate of hired assassins which existed during the thirties. Produced and directed by Burt Balaban, "Murder Incorporated" stars Stuart Whitman and May Britt with new find, Peter Fa

Other big autumn and spring releases include "North To Alaska" in De Luxe Color, produced and directed by Henry Hathaway and starring John Wayne, Stewart

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Bradford Dillman is rescued after being tortured by the Gestapo in "Circle of Deception"

A prison scene from "The Mark," which was made at Ardmore Studios, Dublin

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FOX PRODUCT

–continued from page 22

by Dick Powell and starring Pat Boone.

Preparing for production are "Cher Papa," produced by Martin Manulis and starring Tuesday Weld and Olympic skating star Carol Heiss.

"Solo," based on the Stanford Whitmore novel. Dick Powell will produce and direct with Robert Wagner in the leading role.

Dean Stockwell, whose last picture for 20th Century-Fox was the record-breaking "Sons And Lovers," will co-star with Juliette Prowse in "It Happened In Athens," on location filming in Greece.

Major productions

Further major British productions announced by 20th Century-Fox include "The Visit," based on the current London success at the Royalty Theatre, which Nunnally Johnson will produce and direct.

Henry James's "Turn Of The Screw," directed by Jack Clayton and starring Deborah Kerr.

Ian Fleming's "Casino Royale," to be directed by Gregory Ratoff.

Terence Rattigan's "O Mistress Mine," to be produced and directed by Leo McCarey.

Alistair McLean's "South By Java Head," and Donald McKenzie's "The Juryman."

Walter Wanger, producer of "Cleopatra," is preparing "Justine," based on the Alexandria quartet of best-sellers by Laurence Durrell and has also in work Camus's "The Fall," and another big subject.

Raymond Massey and Ursula Jeans in a scene from the Technirama 70 production "The Queen's Guards," now filming at Shepperton in Technicolor

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Peter Sellers gets to grips with his patient, Sophia Loren, in "The Millionairess" which will released on the Rank circuit on November 14

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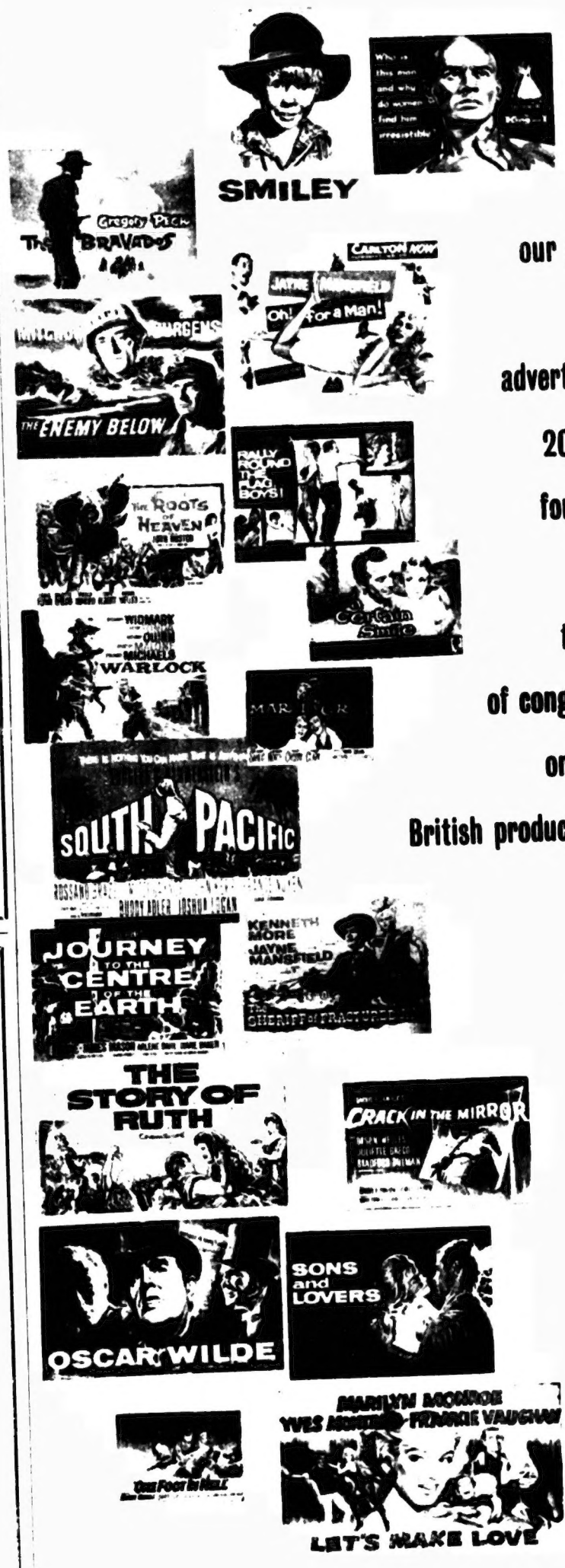

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WALTER WANGER

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finest ever supporting casts from the rich talent of British character players for the supporting roles.

"Cleopatra" will go into production on September 19 at Pinewood, Elstree and Shepperton Studios where an army of plasterers, carpenters, painters and artists have produced the most lavish sets, covering eight acres of ground, ever created in the British studios, the result of months of research by the production designer John de Cuir, through which the Alexandria and Rome of two thousand years ago spring brilliantly back to life.

Cleopatra's palace

On the studio lot we have produced the exterior of Cleopatra's Palace in Alexandria, with its vast Corinthian pillars designed by Alexander the Great's Greek architects, while the stages house the interiors of this magnificent palace with its Royal Apartments, Temple of the Sacred Cats, and Reception Room as well as many other backgrounds from the richly varied life of Cleopatra.

Like John de Cuir, the costume designer Oliver Messel has applied meticulous research into the dress and adornment of the period, which in order to bring conviction to the story of two thousand years ago, must merge naturally with the background and characters of Cleopatra, Caesar and Marc Antony.

Later this year the cast and unit will go on location to Egypt to capture the true atmosphere of Cleopatra's life in the desert, on the banks of the Nile and in the rich grain fields, which originally brought Caesar and Marc Antony to the country of their joint destiny.

Peter Sellers, Sophia Loren and director Anthony Asquith in a scene from "The Millionairess"

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BRITISH FILMS

–continued from page 6

have always tried to do sponsor and develop new talent by giving it opportunity to grow in important films.

The former top British cameraman Jack Cardiff is one example. I think Twentieth-Fox can claim some of the credit for his development as one of our leading directors. For it was my company which gave him a chance to direct "Intent To Kill."

He was not immediately hailed as a "wonderful" new director as a result of that picture. But it did prove that he had something to offer as a director so we gave him "Sons And Lovers." You know the result. This time Jack Cardiff *was* hailed as a director and loudly.

Chance

We helped Stephen Boyd on the road to the top box-office category, too. We gave him a chance to show himself in "The Man Who Never Was," one of the pictures we made here during the period when we were "feeling our way" towards big-scale British production.

Boyd, of course, is now one of the most valuable box-office stars in the world.

The part Fox first gave him put him on the road to leading roles in "Ben-Hur" and our own "Cleopatra."

I mention these examples to show what talent can and does come to the surface if we give it the right opportunities.

Among our tasks in the British organisation is seeing that British exhibitors get films featuring stars which mean biggest box-office in this country. For example, in discussing the casting of "Cleopatra" with our Hollywood colleagues, we suggested Peter Finch for one of the major parts in the film because he is one of the most valuable box-office properties in England.

He was, I am happy to say, given the part.

Co-ordination

Our big British production programme has prompted us completely to reorganise and streamline our publicity set-up. The new publicity department, headed by John Ware, completely co-ordinates production and distribution publicity.

Under the old system the production and distribution departments handled their own publicity separately. If there was a time gap between the film's completion and when it was finally handed over to the distribution organisation there was, automatically, a time gap in publicity.

That kind of thing couldn't happen today. With our new department we can ensure continuity of publicity right from the moment the property is purchased to the time the completed film goes on to the screens.

There is no loop-hole for publicity fall-off. And that is how it should be.

Producer Tom Morahan (hand on cheek) watches a set-up for "Circle of Deception" during the filming of exterior sequences on the lot at Walton. Behind the camera is director of photography Gordon Dines

Sophia Loren and Peter Sellers in an amusing scene from the Anatole de Grunwald production "The Millionairess" adapted from the George Bernard Shaw play